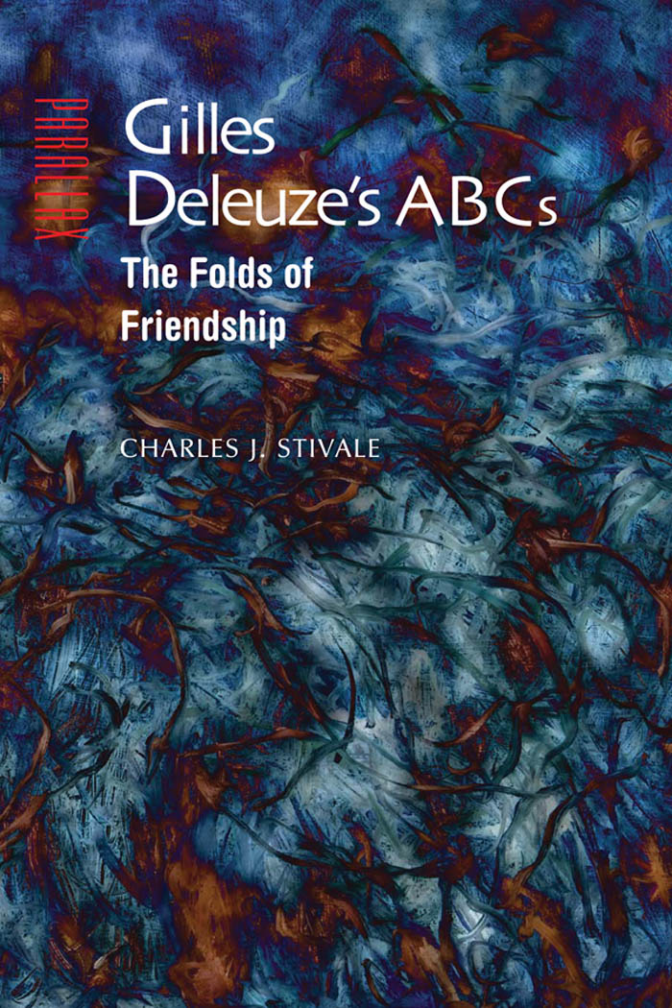
PARALLAX
Gilles Deleuze's ABCs
The Folds of Friendship
CHARLES J. STIVALE

VISIT…

Gilles Deleuze's ABCs

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Stephen G. Nichols, Gerald Prince, and Wendy Steiner,
SERIES EDITORS

Gilles Deleuze's ABCs

The Folds of Friendship

Charles J. Stivale

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To (a) muse

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Preface

Friendship as forms of lived and active practice was as fundamental for Gilles Deleuze as was his creation of the concepts that constituted for him the very meaning of philosophy. As I argue explicitly in the introduction, and in the subsequent chapters implicitly, friendship is not, and indeed cannot be, one single type of practice in all instances. Hence, I pursue an exploration of what I call the *folds of friendship* in Deleuze's works, a term that encompasses many forms of practice, especially for Deleuze.[1] I undertake this exploration through complementary perspectives presented in the study's two parts. The title of the first part, "ABCs and the Fold," refers, of course, to *L'Abécédaire de Gilles Deleuze* (Gilles Deleuze's ABC Primer), which serves for me as a fundamental audiovisual reference. Claire Parnet and the filmmaker Pierre-André Boutang persuaded Deleuze to participate, starting in 1988, in creating a series of discussions structured alphabetically according to successive themes (A as in Animal, B as in *Boire* [Drinking], C as in Culture, D as in Desire, etc.). Deleuze was apprised of this alphabetical schema and the specific themes beforehand, and while his responses seem quite spontaneous, comparison with his different texts reveals that throughout their exchanges, he frequently drew from a broad range of his own writings, either already published or in preparation. The sole condition Deleuze set for his participation in this project was that the film be made available posthumously. In 1994, however, Deleuze agreed to the transmission of *L'Abécédaire* on the European Arté channel (from late 1994 into 1995), since his physical condition had so deteriorated that he is reported to have said, "C'est comme si j'étais déjà parti" ("it is as if I were already gone"). Indeed, Deleuze committed suicide at the end of the year, in November 1995, before these transmissions were completed.

My use of this valuable resource is pertinent not only because of the importance that Deleuze attributed to it as an archive but also because there is no transcript or translation of the interview, following Deleuze's wish that none be authorized.[2] Since I was not fortunate enough to have been in Europe during 1994–95 when *L'Abécédaire* was transmitted in segments on the Arté

channel, my experience in viewing this interview has been one of an ongoing encounter, in the Deleuzian sense, with the video and now the DVD. This encounter provides new sources of discovery on successive viewings, an intense experience stimulated considerably by preparing these interviews in summary format.

This experience allows me to conceptualize the interchanges between Deleuze and Parnet from several perspectives comprising implicit lines of inquiry. On one hand, a thematic perspective encompasses at least five intersecting lines: the first runs closest to Deleuze's life and might be considered autobiographical, a term I choose warily, given Deleuze's own distaste for the personal and his many efforts to ward off Parnet's queries that would reveal details of his private life and feelings. The second line is epistemological, that is, how Deleuze developed philosophical knowledge both in his teaching and in his theoretical reflections, and how the history of philosophy forms a necessary basis for creating concepts and addressing problems that, for Deleuze, constitute the proper practice of philosophy. The third, most extensive line is experiential/experimental, given the two French senses of *expérience.* This line consists of Deleuze's discussion of specific philosophical "concepts" developed alone or with Félix Guattari; of Deleuze's evident experimentation with ideas that he would subsequently develop in *What Is Philosophy?* and that also appear in the various *Essays Critical and Clinical;* and of occasional wild extrapolations, Deleuze making tentative, yet provocative connections between different domains (e.g., under "G as in *Gauche,*" his explanation of Leftism as a function of perception; under "M as in *Maladie,*" his juxtaposition of his three favorite foods—tongue, brain, marrow—with the Holy Trinity and with another trinity, concept/affect/percept). In the fourth, stylistic line, Deleuze frequently explains creating concepts in terms of an artist's engagement with the creative practice. The fifth, conjunctural line encompasses Deleuze's intermittent reflections on political, cultural, and social events, past and present.

On the other hand, or rather, in complementary fashion, we can discern a second conceptual perspective in terms of Deleuze's particular understanding of philosophy. No matter what the subject—be it Nietzsche, Spinoza, Bergson, or Leibniz; difference, repetition, logic of sense, or logic of sensation; cinematic time-movement or image-movement; or philosophy itself—Deleuze located his work within a broad and productive definition of philosophy, that is, the creation of concepts and the explanation of problems, which he developed and refined to the end of his life. We might approach this definition

from the perspective of another concept that he developed with Guattari in *A Thousand Plateaus,* the *ritournelle,* or philosophical "refrain," that never ceases to traverse his writing and that becomes increasingly evident in re-viewing *L'Abécédaire.* This concept emerges through the "turns" and "returns" in these interviews of another concept, the "image of thought." Throughout his career, Deleuze was particularly concerned with exploring this "image of thought" in its diverse forms, with separate chapters devoted to it in *Nietzsche and Philosophy, Proust and Signs,* and *Difference and Repetition.* It is no exaggeration to insist upon thought as a fundamental concept in his overall project, for Deleuze did so himself in the preface to the English translation of *Difference and Repetition* (xvi–xvii), arguing that the search for a new "image of thought" was the condition for the discovery of the two concepts, difference and repetition. Moreover, Deleuze points to chapter 3 in *Difference and Repetition* as "the most necessary and the most concrete, and which serves to introduce subsequent books up to and including the research undertaken with Guattari where we invoked a vegetal model of thought: the rhizome in opposition to the tree, a rhizome-thought instead of an arborescent thought" (xvii). As Deleuze develops this in *Difference and Repetition* (and as I discuss it in chapter 7), that which forces us to think is "an object not of recognition, but of a fundamental encounter," the primary characteristic of which is that "it can only be sensed," and the second, that it "moves the soul, 'perplexes' it—in other words, forces it to pose a problem" (*DR* 139–40).

This perspective helps us to understand more clearly how Deleuze's encounters with different kinds of texts—both philosophical and artistic—constitute varying kinds of "refrains," or *ritournelles,* that propel him forward in his particular philosophical task. Deleuze explains in *L'Abécédaire* that the inherent necessity for him to deal with a particular concept—for example, expression or the fold—dictated his engagement with it in relation to a particular philosopher—respectively, Spinoza and Leibniz—for whom the concept, according to Deleuze, was particularly pertinent ("R as in Resistance"). This interview also makes clear that Deleuze was quite engaged with the status of philosophy within what he called "societies of control" that threaten to ensnare philosophy in mere communication, conversation, and critique, if not to assassinate it outright. He and Guattari take up this point in *What Is Philosophy?* "Those who criticize without creating, those who are content to defend the vanished concept without being able to give it the forces it needs to return to life, are the plague of philosophy" (28), whereas the "pedagogical status of the concept can be found everywhere [as] a *multiplicity*" (32). Above

all, the collaborative work that Deleuze engaged through such "encounters" demonstrates how his writing and reflection were propelled by the "refrains" and "returns" toward concepts previously developed, but were drawn into the movement of additional concepts and thus reformulated, re-animated, re-connected, re-booted. Deleuze recognizes this at every turn in *L'Abécédaire* and never retreats from developing his own thought in the directions that he would propose with Guattari in 1991 as a way to answer the "final" and fundamental question, *What Is Philosophy?*

Although the turns and returns of different perspectives in *L'Abécédaire* create loops and folds, one may well ask how this interview relates to friendship—and indeed, how the Deleuzian conception of friendship corresponds to and differs from earlier philosophical conceptions of the same theme. While a detailed comparison of Deleuze with such conceptions would divert the focus that I wish to maintain in this study, I should point to some recent reflections on the problematics of friendship. Several essays in the Merle and Schumacher collection, *L'amitié,* trace the metamorphoses of friendship from Greek and Roman antiquity through medieval and Renaissance thought. Jacques Follon succinctly examines the importance of the role played by friendship in the different philosophical schools (notably, for the Platonic Academy, for Aristotle, for Epicurus) and summarizes this role as "the search for truth undertaken by these schools [being] conceived solely in the framework of a dialogue between *friends* animated by the same desire to achieve knowledge [*connaissance*] and wisdom [*sagesse*]" (Follon 2005, 26). The shift to the Renaissance, following Ulrich Langer, reveals less a tendency "to construct the premises of an amicable bond in the abstract . . . than to limit friendship within an array of affective relations, to assign in distinct terms," and to do so more privately than publicly (Langer 2005, 48, 56). This public, or "civic friendship," in Greek society is also carefully examined by Sandra Lynch and contrasted to the Aristotelian and Kantian taxonomies of friendship. But emerging clearly from what Lynch calls a "whistle-stop tour through the historical discourse on friendship" is "the difficulty of distilling essential criteria definitive of friendship from considerations of relations between those regarded as friends. . . . Cicero's reference to friendship as a 'kaleidoscope' captures the fluidity and complexity of the cluster of characteristics that emerge in analyses of friendships" (2005, 20–21). Lynch contrasts these early forms of discourse with friendship in contemporary life by insisting on the evident fragmentation, separation, and isolation of individuals, with a resultant greater emphasis on a "substantive sense of difference" than in earlier forms of discourse: "A dia-

lectic between sameness and difference is imposed on modern friendship by the context in which many modern individuals live," in contrast to the earlier, more uniform emphasis (by Aristotle, Cicero and especially Montaigne) "on similarity between true and virtuous friends" (Lynch 2005, 168).

Deleuze develops philosophy's fundamental relationship to friendship in *L'Abécédaire* (notably in "F as in Fidelity" and "H as in History of Philosophy") and then, with Guattari, in *What Is Philosophy?* with explicit reference to ancient Greek society.[3] Deleuze insists that, through "the phenomenon of claimants" and "the rivalry of free men in all domains" (F as in Fidelity), the Greeks invented "the very strange idea [of] 'the friend of wisdom' " (*WIP* 9). In the Greek context, "the friend or lover, as claimant, does not lack rivals," such that philosophy meets "the necessity for Plato to put things in order and create authority for judging the validity of these claims," hence philosophy (*WIP* 9). But, as we will see later (notably, in chapter 4), Deleuze also maintains, with Blanchot, that contemporary relations have resulted in "a turning away, a certain tiredness, a certain distress between friends that converts friendship itself to thought of the concept as distrust and infinite patience" (*WIP* 5). One might be tempted to see in this statement of "distress between friends" an admission of fatigue, if not a sense of defeat, as Deleuze and Guattari reach the end of their lives. Certainly, Deleuze's understanding of friendship is not that of a common and ideal bond and can hardly be encapsulated in a neat definition any more than such would be possible for a broader discussion of the discourse of friendship. However, Deleuze's myriad practices of friendship, I maintain, stand in sharp contrast to any ultimate recognition of friendship as distress, for such a defeatist view would fail to acknowledge that this distress constitutes but a complementary fold in the active engagement of friendship. In each chapter of this book, I propose to present different facets of this engagement in relation to specific themes and practices of friendship evident in Deleuze's spoken and written texts and thereby to emphasize the complexity of these different folds of friendship.

In this light, a different way to pursue the inquiry into Deleuze's understanding of friendship is to ask, not what friendship is, or even "Who is the friend?" as Lynch proposes following Derrida (2005, 22), but rather "What can friendship do?" that is, how friendship functions as a practical, active, and dynamic relationship, allowing affirmation as well as dissent, harmony as well as disharmony. As Lynch argues, "The fragmented and differentiated nature of modern friendships and the indistinctness of the concept in general make the demands of the philosophical tradition difficult to apply to modern

friendship" (189). While Deleuze maintained a skeptical attitude toward the usefulness of certain kinds of encounters—and outright disdain for scholarly meetings and discussions—his lived practice consisted of an ongoing engagement with the semiotics of social and artistic creation and relations. Although the Deleuzian conceptions and practice of friendship do embrace elements esteemed by early philosophers—notably, the selfless relationship free of self-interest, the importance of dialogue—his engagement also reveals a certain distance or reserve in his views of friendship and a desire for experimentation and pushing conceptual boundaries in dialogic practice. As we shall see, gradually, especially in chapter 7, friendship for Deleuze is a comic art implicating both the joy and the distancing effect of laughter, both the relation to actual friends and the complementary impersonality of separation.

In terms of the relationship between *L'Abécédaire* and friendship, intersections arise both implicitly and explicitly. Just as the viewer listens to the grain of Deleuze's voice and watches his thought in action, for example, as distinct from reading his finely crafted but often demanding texts, the video allows viewers to engage with a tantalizing array of "concepts" that become increasingly accessible in the written version.[4] In many ways, this interview goes far to achieve one of Deleuze's goals, enunciated at several moments in *L'Abécédaire:* to make philosophy equally available to a non-philosophical reading. But we can see that the interview addresses another kind of viewer, one very familiar with the Deleuzian corpus. That is, one continually discerns references to Deleuze's written works and gradually discovers the extent to which he is working on (and reworking through) concepts, problems, and issues that he proposed earlier and would subsequently raise in his final works in still more refined form.

Moreover, the relationship between Deleuze and Claire Parnet explicitly, and Deleuze's comments about his relations with friends, students, and collaborators more generally, reveal the moving, human face of engagement in philosophical practice, what I call in chapter 7 (with Deleuze) the *personal.* Only occasionally visible in the mirror behind Deleuze in the first third of the sessions, Claire Parnet asks Deleuze challenging, often potentially annoying questions and follow-ups, but never is the evident sympathy between them absent from their exchanges and from Deleuze's often playful responses. This interview corresponds to the joy that Deleuze described as a lifelong commitment to education and students, to reading and reflection, and to seeking connections and echoes between the philosophical realm and all aspects of culture. Yet again, we see how Deleuze serves as an *intercesseur,* a mediator,

someone who facilitates creating the same kinds of links and resonances between concepts that Deleuze understood as the fundamental project of philosophy.

Thus, in making use of the rich audiovisual resource of *L'Abécédaire,* I attempt generally to come to terms with some basic and conjoined facets in Deleuze's writing—creativity, teaching, and the literary element, and how all are linked to the backdrop of folds and friendship. After introducing the concept of the fold and different aspects of its relationship to friendship, I look in chapter 1 at the recurrent theme of creativity in Deleuze's works as well as in *L'Abécédaire,* studying how Deleuze links the creative processes—literary, pedagogical, and neurological—to friendship, precisely through the many folds that these vital activities demand of creators. In chapter 2, I examine Deleuze's reflections on the roles both of the professor and of desire in the teaching exchange, juxtaposing segments from *L'Abécédaire* (especially "P as in Professor") with examples drawn from Deleuze's texts. In chapter 3, I consider the vital links Deleuze establishes between literature and life under the aegis of his critical and clinical perspective and how Deleuze understands this perspective to relate to questions of style, and through this, to friendship.

In part 2, "Folds and Friendship," I study Deleuze's actual relations with contemporary thinkers in dialogue. I begin in chapter 4 by considering the complex relations of friendship maintained between Deleuze, Jacques Derrida, and Michel Foucault and mediated by their relationships with and references to the works of Maurice Blanchot. I then turn to the ways friendship is developed as both concept and practice in Deleuze's intellectual relationships: in chapter 5, through the peculiar "dialogics" that he establishes with his closest collaborators and friends, Claire Parnet and Félix Guattari, and in chapter 6, through the marks of friendship manifested directly and obliquely in Deleuze's examination of the work of Foucault. In chapter 7, I employ the bursts of joy, surprise, and even vexation produced between Deleuze and Claire Parnet throughout *L'Abécédaire* to address how laughter and the personal relate to the impersonal and the concept of "a life" that Deleuze develops in his final essay, "Immanence: A Life . . ." In this final chapter, I indicate that however the impersonal emerges, whether through the archival endeavor of the taped interview or in a broad range of texts, the inexorable pull of the personal situates the folds of friendship along an ever-fluctuating line of life.

To complete this preface, I must mention that I conceptualize each chapter much as Deleuze and Guattari did the separate "plateaus" in *A Thousand Plateaus,* that is, as standing alone and yet also contributing contour and relief

incrementally to the concepts developed in successive chapters. I draw links between chapters where appropriate and also repeat examples drawn from *L'Abécédaire* when necessary for the different contexts. These chapters are united by a twofold purpose: to illuminate key aspects of *L'Abécédaire,* and to extend this illumination (along with its complete summary, online) as a gesture of friendship to current and potential readers of Deleuze's works. In this way I hope to draw readers into an active engagement with, and understanding of, the folds of friendship, much as Deleuze and Parnet intended through their exchange in *L'Abécédaire.*

No work of this kind can exist without a collective effort on the part of friends and interlocutors, so I acknowledge my deep thanks to two dedicated commentators of the manuscript, Jennifer Daryl Slack and Janell Watson; to additional readers of the manuscript, Ronald Bogue, Felicity Colman, Greg Hainge, Julie Kuhlken, Todd May, Denis Provencher, and Greg Seigworth; to Gerald Prince for his uncommon support and for being The Man; to collaborators in talks and conferences, Constantin V. Boundas, Hélène Frichot, Eugene Holland, Andrew Murphie, Paul Patton, Daniel Smith, and Barrett Watten; to esteemed members of the Folds Working Group, Ronald Day, Michael Giordano, Erik Mortenson, John Richardson, and Steve Shaviro, for years of collective reflection; to the Conjunctures Working Group for continued inspiration and a forum to experiment; to Santiago Colas and members of the comparative literature seminar on Deleuze; for the support of Walter Edwards and the Wayne State Humanities Center; and for the encouragement, advice, and thoroughness of Michael Lonegro and the editorial team at the Johns Hopkins University Press, and Elizabeth Yoder at Wordwright.

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Abbreviations for Works by Gilles Deleuze

(All texts are cited in the English language edition, unless otherwise indicated.)

ABC	*L'Abécédaire de Gilles Deleuze, avec Claire Parnet* (1996)
AO	*Anti-Oedipus* (1983)
ATP	*A Thousand Plateaus* (1987)
C1	*Cinema 1: The Movement-Image* (1986)
C2	*Cinema 2: The Time-Image* (1989)
D	*Dialogues* (1987)
DI	*Desert Islands and Other Texts* (2004)
DR	*Difference and Repetition* (1994)
ECC	*Essays Critical and Clinical* (1997)
EPS	*Expressionism in Philosophy: Spinoza* (1990)
Fold	*The Fold: Leibniz and the Baroque* (1993)
Foucault	*Foucault* (1988)
LS	*Logic of Sense* (1990)
M	*Masochism: Coldness and Cruelty* (1991)
N	*Negotiations* (1995)
NP	*Nietzsche and Philosophy* (1983)
PI	*Pure Immanence: Essays on a Life* (2001)
PS	*Proust and Signs* (2000)
PV	*Périclès et Verdi: La Philosophie de François Châtelet* (1988)
SPP	*Spinoza: Practical Philosophy* (1988)
TR	*Two Regimes of Madness* (2006)
WIP	*What Is Philosophy?* (1994)

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Gilles Deleuze's ABCs

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Introduction
Millennial Deleuze, or Beyond the Tombeau

To address the fold and its relations to practices of friendship in Deleuze's writing, two considerations are immediate: to explore Deleuze's diverse perspectives on friendship, and to define the fold as a concept. In some ways, the discussion of these concepts constitutes the subject of this book, and I will return to friendship and its folds for Deleuze throughout the study. I first offer a general consideration of the particular concept of friendship that Deleuze develops by tracing the concept's trajectory in different writings and interviews on creation, friendship, and the intellectual relations he shared with Félix Guattari. Then I address the fold by means of some exemplary texts like *L'Abécédaire* that help us better understand the play on words "Beyond the *Tombeau*" in the title of this introduction, moving both beyond the tomb, or grave, and beyond homage (the *tombeau* understood in French as a term for a genre of posthumous poetic praise). The texts that I examine will allow me to bring different facets of the fold into correspondence with friendship and to develop these perspectives in the milieu both of Deleuzian humor and of a specific conceptual conjuncture.

Doing Philosophy, with Friendship

The conception of friendship proposed in *L'Abécédaire* relates broadly to Deleuze's reflections elsewhere on this topic. On one hand, Deleuze followed Proust early in his career in affirming that "friendship never establishes anything but false communications based on misunderstandings," that "there is

no intersubjectivity except an artistic one," and that "only art gives us what we vainly sought from a friend" (*PS* 42).[1] On the other hand, at the end of his career, Deleuze with Guattari start *What Is Philosophy?* by considering the implications of this title, and argue that "it has to be possible to ask the question 'between friends,' . . . and at the same time to reach that twilight hour when one distrusts even the friend" (*WIP* 2).[2] That is, it would seem that, however little one stands to gain, ultimately, from a friend (following Proust), one necessarily arrives at the twilight hour of questions posed between friends, despite any distrust and even distress that might exist in this mode of exchange. I mention these references to Proust and *What Is Philosophy?* because Deleuze's iconoclastic understanding of friendship, considered below, helps us better situate the fundamental role that encounters (*rencontres*) play in his life—as much in experiencing intensities and multiplicities through art and literature as in generating thought and in moving beyond philosophy through philosophy.[3]

Moreover, given Deleuze's debt to Dionys Mascolo for developing the concept of friendship, his exchange of letters with Mascolo between April and October 1988 (on the occasion of the 1987 publication of Mascolo's *Autour d'un effort de mémoire*), provides an explicit expression of Deleuze's thoughts on friendship.[4] I devote attention to this exchange because it constitutes one of the rare moments in Deleuze's works where he addresses the topic of friendship in such full detail, all the more important given that this articulation occurs in the context of a laudatory exchange of letters. This correspondence took place coincidentally at the same period that Deleuze undertook his interviews with Claire Parnet for *L'Abécédaire,* and also at the time when he and Guattari were elaborating the different concepts that they would publish in *What Is Philosophy?* which, as I have noted, they begin by reflecting on the friend in relation to the *philos* of philosophy. As they say in their final collaborative interview, philosophy arose in the Greek city-states "because these social formations [were] hotbeds of immanence, presenting themselves as a society of 'friends' (competition, rivalry), and thus promoting opinion" (*TR* 378–79). Yet they also note in the opening pages of *What Is Philosophy?* that the status of the friend as a conceptual persona who appears in philosophy stands "for a presence that is intrinsic to thought, a condition of possibility of thought itself" (*WIP* 4).

In the first letter with Mascolo, Deleuze notes that a particular statement by Mascolo about "new dispositions in thinking . . . contain[s] a kind of secret in its purity" (*TR* 327). Responding to Deleuze's praise, Mascolo describes

this "secret" as "the secret of thought that is suspicious of thinking" and adds that if such a secret "is recognized (or is found again in another person), it is enough to serve as the basis for any possible friendship" (*TR* 328). This open reference to friendship—on which Mascolo had already written in work that Deleuze praised—incites an even longer response by Deleuze, who asks if the order of what Mascolo suggested could be reversed:

> Friendship comes first for you. Obviously friendship would not be a more or less favorable external circumstance, but, while remaining the most concrete, it would be an internal condition of thought as such. Not speaking with your friend or remembering him or her, etc., but on the contrary going through trials with that person like aphasia and amnesia that are necessary for any thinking. I no longer remember which German poet wrote of the twilight hour when one should be wary "*even of a friend.*" One would go that far, to wariness of a friend, and all of that would, with friendship, put the "distress" in thought in an essential way. (*TR* 329; emphasis in original)[5]

Deleuze's interest here concerns the very possibility of thought since the authors he admires find different ways "to introduce concrete categories and situations as the condition of pure thought," notably Kierkegaard with the fiancée and engagement; Klossowski with the couple ("and maybe Sartre in a different way"); Proust with jealous love "because it constitutes thought and is connected to signs"; and for Mascolo and Blanchot, "it is friendship, [implying] a complete reevaluation of 'philosophy' since you are the only ones to take the word *philos* literally" (*TR* 329–30). Deleuze is quick to point out the complexity of the word *philos,* and he insists on the importance of Mascolo's contribution about this word in the history of philosophy, of which Mascolo is "the modern representative. [His role] is at the heart of philosophy, in the concrete presupposition (where personal history and singular thinking combine)" (*TR* 330).

To this, Mascolo states his embarrassment but also engages Deleuze on the terms of his argument, challenging Deleuze about "where [would] this [general concept of] friendship come from" if it were to "put the 'distress' in thought" and create "distrust of friends." For Mascolo "cannot imagine what *distrust* . . . is possible of a friend once he or she has been accepted in friendship. I have called this *communism of thought* in the past," which he associates with the writing of Hölderlin (translated by Blanchot) (*TR* 331; emphasis in original). In a postscript, Mascolo wonders about whether "friendship was precisely the possibility of sharing thought, from and in a common distrust

with regard to thought" and whether "thought that distrusted itself was the search for this sharing between friends" (*TR* 331–32). In the final, and very brief, response of this exchange, Deleuze re-states his question—"How can a friend, without losing his or her singularity, be inscribed as a condition of thought?"—and then stating his admiration for Mascolo's reply, Deleuze describes it as "a question of what we call and experience as *philosophy*" (*TR* 332; emphasis in original). And as readers of this exchange might expect, given its extremely sympathetic tenor despite evident differences, each letter ends with the warmest expressions of friendship and "camaraderie of thought."

We may link Deleuze's perspectives on friendship directly to his idiosyncratic definition of his intellectual project in the early years, his 1973 letter to Michel Cressole, showing both his modesty and his rapier wit:

> I belong to a generation, one of the last generations, that was more or less bludgeoned to death with the history of philosophy. The history of philosophy plays a patently repressive role in philosophy. . . . Many members of my generation never broke free of this; others did, by inventing their own particular methods and new rules, a new approach. I myself "did" history of philosophy for a long time, read books on this or that author. But I compensated in various ways. (*N* 5–6; see also Cressole 1973)

These compensations consisted in the study of authors whom he judged to challenge the rationalist tradition, notably Lucretius, Hume, Spinoza, and Nietzsche, as well as Kant, whom Deleuze treated as an "enemy," nonetheless requiring an effort of discernment and understanding.[6] According to his conception of this project, Deleuze had to adopt particularly rigorous survival strategies:

> I suppose the main way I coped with it at the time was to see the history of philosophy as a sort of buggery [*enculage*] or (it comes to the same thing) immaculate conception. I saw myself as taking an author from behind, and giving him a child that would be his own offspring, yet monstrous. It was really important for it to be his own child, because the author had to actually say all I had him saying. But the child was bound to be monstrous too because it resulted from all sorts of shifting, slipping, dislocations, and hidden emissions that I really enjoyed. (*N* 6)[7]

Among the authors with whom Deleuze engaged in this intimate mode of "doing" history of philosophy are Nietzsche (Deleuze cites his 1962 work) and

Bergson (he cites his 1966 work). Nietzsche in particular, Deleuze maintained, "extricated me from all this," that is, the traditional manner of approaching history of philosophy, since Nietzsche "gets up to all sorts of things behind your back" (*N* 6). Nietzsche allowed Deleuze to open himself to "the multiplicities everywhere within [individuals], the intensities running through them," and gave him "a perverse taste . . . for saying simple things in your own way, in affects, intensities, experiences, experiments" (*N* 6). Here, Deleuze explains the importance of this process, to "find a real name . . . only through the harshest exercise in depersonalization," that leads to "an awareness of such intensive multiplicity [that] is the opposite of the depersonalization effected by the history of philosophy; it's a depersonalization through love, rather than subjection" (*N* 6–7). This opening toward depersonalization *and* love led Deleuze toward two projects at the end of the 1960s, *Difference and Repetition* and *The Logic of Sense,* to which one can add his first book on Spinoza, *Expressionism in Philosophy: Spinoza.* Despite what Deleuze judged as many "academic elements" in these books, they were nonetheless "an attempt to jolt, to set in motion something inside me, to treat writing as a flow, not a code" (*N* 7). Deleuze links this mode of writing to the work undertaken with Guattari in *Anti-Oedipus,* and the varied responses to it lead Deleuze to posit two modes of reading, one in search of signified and signifiers, and another that is "[an] intensive way of reading, in contact with what's outside the book, as a flow meeting other flows, one machine among others, as a series of experiments for each reader in the midst of events that have nothing to do with books, as tearing the book into pieces, getting it to interact with other things, absolutely anything, . . . [this] is a loving mode of reading [*une manière amoureuse*]" (*N* 8–9; translation modified).[8]

Deleuze summed up a crucial encounter at this point in his career, at the end of the 1960s, with the phrase: "And then there was my meeting with Félix Guattari . . ." (*N* 7), later describing him as "a man of the group, of bands or tribes, and yet he is a man alone, a desert populated by all these groups and all his friends, all his becomings" (*D* 16). Deleuze discussed the importance of this collaboration and friendship for his work in a number of texts, and all of these discussions underscore the significant connections that Guattari was able to provoke in Deleuze's creative process and, of course, vice versa. For example, in an interview with Robert Maggiori following the 1991 publication of *What Is Philosophy?* and shortly before Guattari's death, Deleuze implicitly recalls his exchange with Mascolo, about the intimate relationship be-

tween philosophy and friendship, as he notes: "What struck me most [about Guattari] was that since his background wasn't in philosophy, he would therefore be much more cautious about philosophical matters, and that he was nearly more philosophical than if he had been formally trained in philosophy, so he incarnated philosophy in its creative state" (Maggiori 1991, 17–18; my translation).[9]

Guattari explained the initial project with Deleuze in 1969 as simply one of "discuss[ing] things together, [of] do[ing] things together" which, for Guattari, meant "throwing Deleuze into the stew [of the post-May '68 turmoil]" (Guattari 1995, 28). Through what Deleuze described as their "pensée à deux" (Maggiori 1991, 19), which I elsewhere call a "twofold thought" (Stivale 1998), Deleuze with Guattari developed the major works of the 1970s, both volumes of *Capitalism and Schizophrenia, Anti-Oedipus* and *A Thousand Plateaus,* and *Kafka: Toward a Minor Literature,* and then, at the start of the 1990s, their final collaboration, *What Is Philosophy?* In the interim, the 1980s was a decade in which Deleuze pursued a spectacular series of encounters with works and writers in and beyond philosophy—Francis Bacon's art, cinematic creation, Michel Foucault, François Châtelet, Leibniz and the Baroque, the theater of Carmelo Bene—and then at the end of his career, a final encounter with literature in *Essays Critical and Clinical.* One might well understand these later works as successive encounters with diverse artistic sensibilities that offer the intensities and charm that Deleuze perceives as fundamental elements of friendship. For the studies of Bacon, Foucault, Châtelet, and Bene, all personal acquaintances of Deleuze, are the counterpoint of more critical and yet no less intensive engagements with cinema, literature, painting, the baroque and, through all of these, philosophy.

Given the considerable documentation on the Deleuze-Guattari friendship, I do not intend to focus directly or intensely on their collaborative relations, which, in fact, emerge obliquely in various ways throughout this study. Rather, I return briefly to Deleuze's iconoclastic conception of friendship as revealed in their relations, to which Robert Maggiori refers as being "discreet," that is, "if the term [discreet] referred both to discretion and to discontinuity. . . . Their friendship is not one that creates 'fusion,' intimacy, confidences, or causes each to 'lean on the other's shoulder,' as Saint Francis des Sales expressed it. [It is] friendship without rivalry, without effusion" (Maggiori 1991, 19; my translation). To Maggiori, Guattari explained that between them existed an uncommon mode of "discretion"—since "Deleuze is my friend, [but] not my pal (*copain*)"—marked linguistically with the formal *vous* form of ad-

dress rather than the familiar *tu* that each used with nearly everyone else. This mode of expression between them translated "a truly dissensual politics" (in contrast to "consensual"), "not a cult, but a culture of heterogeneity through which each of us accepted the singularity of the other" and through which their "work machine" (*machine de travail*) functioned through a "micropolitics of *dissensus*" (Maggiori 1991, 19). As has become more evident with access to *The Anti-Oedipus Papers,* this form of micropolitics does not mean that the authors were engaged in disputes but rather, as Stéphane Nadaud describes it, in "an original combat that did not set two combatants against one another, but where the opposition was at the very heart of a single combat" (Guattari 2006, 20). These observations raise the implicit distinction between lived friendships, in this case with Guattari, and Deleuze's concept of the practice of friendship. I return to this mode of singular and micropolitical rapport in chapter 7 in discussing the paradoxes of friendship understood in relation to the impersonal.[10]

Salut Deleuze!

The angle of approach to this study through friendship helps me join it to the fold, but I choose to do so through an unorthodox text, one fully consistent with Deleuze's humor. That is, to move beyond Deleuze's *tombeau,* I prefer to relax with a comic book, a fictional account of Deleuze's final voyage across the river Acheron to meet his friends on the other side: Martin tom Dieck and Jens Balzer's *bande dessinée* (graphic art book) *Salut, Deleuze!* ("Hi, Deleuze"), which depicts this thinker in a refreshingly different light.[11] The authors themselves summarized *Salut, Deleuze!* in the beginning of the sequel published six years later:

> In this story, after his death, the philosopher Gilles Deleuze is taken across the Léthé by Charon, the boatman of the dead. On the other shore, Deleuze meets his friends: Michel Foucault, Roland Barthes, and Jacques Lacan. After this, Charon returns in his boat to the shore of the living where he again greets Deleuze. The trip is repeated five times. Five times, Charon and Deleuze argue to determine if repetition is repetition of the same or if it is the possible condition of the metamorphosis of the self. Is it life? Is it death? At the end of the book, Charon salutes his esteemed passenger a final time, believing that it will have been the final crossing. "Death and difference don't go together!" yells the philosopher further as he disappears in the darkness. (tom Dieck and Balzer 2002, 4; my translation).

The scene starts in the country, and the first frame announces the title "Salut, Deleuze!" across a road running into the second frame where a man stands in the grass, wearing a hat and trench coat, simply saying, "It's nice here." At the top of the third and fourth frames, as if written across the sky, are the words "Gilles Deleuze" (frame 3) "Philosopher, 1925–1995" (frame 4), while the man strolls through the grass toward a river, saying to himself, "Nicer than I thought," and then rings the bell of a small boathouse at the river's edge, behind which is a dock and a moored boat. The fifth frame shows the man from behind, outlined against the door, while a voice from within says, "Yes, what can I do for you?" to which the man replies, "My name is Deleuze . . . You are expecting me." The door opens and a shadowy face from within answers, "It's late," to which Deleuze, shadowed in the doorway, responds, "I had trouble finding this place." The response is: "Put the money on the table." Frame eight shows a lamp above a small table, where a bottle and a glass are posed next to a book entitled (in English) "New Adventures of Incredible Orpheus" (tom Dieck and Balzer 1997, 5–7).

Such are the opening frames of a sequence of thirty-six that show Deleuze being rowed across a dark river, at night, by a strangely disengaged boatman. For example, as the boatman rows, then gives the oars to Deleuze so he can have a beer, they chat, the boatman commenting, "Down here, time is erased before eternity. That's not so bad. How long do you think I have been doing this?" Deleuze just stares at the boatman, silent, arms resting on the oars, so the boatman asks, "And you? What did you think, before?" a question that gives Deleuze the excuse to present a copy of *Difference and Repetition* to the boatman (1997, 8–10). But the boatman is interested in something entirely different, asking, "But perhaps you might still have a final statement for me?" and explains, "I collect final statements from famous men who have left the stage of life."

Before Deleuze can answer, the greeting "Salut, Deleuze!" comes from the nearby dock. Deleuze looks toward the voices, and there on the dock comes Barthes, holding a lamp, followed by Foucault and Lacan, saying, "You see, we didn't forget you, dear Deleuze, it's great that you have come! . . . We have to talk!" But before they can, the boatman's words interrupt, "Hey! And your statement?" Flanked by Barthes, Lacan, and Foucault, Deleuze faces the boatman and says, "Ah yes, the statement. What to say? . . . What would you say about bringing me some herbs, next time?" As the boatman pulls away into the darkness, the conversation continues on the dock, and the boatman looks over his shoulder, back toward the shore of the living, with the four friends

outlined in the distant light on the far dock. Silently, the boatman arrives at his own dock and steps from the boat carrying his lamp, and then sits reading at his table, where he again hears the "Ding Dong" sound of the doorbell (1997, 11–13).

Following this opening sequence of thirty-six frames, the illustrated tale continues, with four successive sequences of thirty-six frames each, to render a somewhat offbeat homage yet also a fascinating critique of Deleuze's book *Difference and Repetition* both formally and substantively.[12] That Martin tom Dieck and Jens Balzer engage seriously as well as playfully with Deleuze's possibly most daunting work of philosophy is a gesture of intellectual daring as well as engaged friendship, their graphic depiction of him constituting a posthumous homage.[13] The concluding section of each segment (frames 28–33) brings together the friendships of thinkers who no doubt maintained variously sympathetic relations but who also remained distinctly distanced through much of their actual lives. Hence, the conceit of the three waiting for Deleuze's arrival on the farthest shore is again sprinkled with some gentle fun at the famous French intellectuals' expense.[14]

Finally, the folds in *Salut, Deleuze!* are enhanced by the detail of an identical book title—the title of *Salut, Deleuze!*'s sequel, *New Adventures of the Incredible Orpheus*—appearing on the boatman's table in the first and final segments.[15] This detail creates a curious kind of time loop between present (the images in *Salut, Deleuze!*) and future (the sequel), a loop connecting the opening and closing segments of the first book. Also, the creative as well as bibliographical details in *Salut, Deleuze!* point to a practice that Deleuze extolled on numerous occasions, the possibility and necessity of creating philosophy by practices that are at a remove from philosophy, that is, philosophy by other means (e.g., "C as in Culture"). Martin tom Dieck expresses this practice well: "So [Deleuze's] philosophy functioned as a source of inspiration to construct stories. Nonetheless, . . . as a drawing artist, I thus became Deleuzian without wanting to or knowing it was happening" (tom Dieck 2004; my translation). As we shall see, this effect of influence and sympathy between Deleuze's thought and an artist's work occurred on several occasions, and I have emphasized this particular example because of its status as both a literal and figurative *tombeau,* one that is enlivened by the humor and irony of its depiction. This mode of creativity leads me now to shift the focus yet again, to consider how we might translate this vision in terms of friendship and the conceptual web of philosophical linkages in Deleuze's works, particularly in terms of "the fold" as proposed by Deleuze in his book on Leibniz and the Baroque.

The Fold and the Tombeau

In a rather humorous yet also revealing moment in *L'Abécédaire,* precisely within "C as in Culture," when he discusses going beyond philosophy through philosophy itself, Deleuze refers to his book, *The Fold: Leibniz and the Baroque,* as an example of what can happen in this going-beyond process. Once the book came out in 1988, Deleuze started to receive mail from different readers, and not just in the academic and philosophical community. One group that contacted him, a 400-member association of letter folders, told him, "Your story of the fold, that's us!" Deleuze recounts also receiving another letter from some surfers who told him that they never stop inserting themselves into the folds of nature, into the folds of the wave, living there as the very task of their existence. For Deleuze, this type of exchange not only offered the movement he pursued beyond philosophy via philosophy, but also the kinds of encounters that he avidly sought in all of his activities related to culture—theater, art expositions, cinema, and literature—in order to engage the very possibility of thought and creativity.[16]

The fold is thus highly important for Deleuze, not merely as a philosophical concept, but as a practical means by which all manner of intersections between ideas and cultural and existential practices can be developed, maintained, and appreciated. One could follow a trajectory along which key links between folds and friendship come fully into focus, for example, through Deleuze's observation of the Baroque sensibility in both Stéphane Mallarmé's and Leibniz's works, the interplay of the verbal and the visual, which Deleuze sums up as "a new kind of correspondence or mutual expression, an *entr'expression,* fold after fold," that is, *pli selon pli* (*Fold* 31). For Deleuze, this fold after fold serves as the seam along which many new gatherings can take place, most notably, with Henri Michaux's book *Life in the Folds,* with Pierre Boulez's composition inspired by Mallarmé, "Fold After Fold," and with Hantaï's painting method constructed from folding (*Fold* 33–34).[17] Here Deleuze's direct encounter with these different artists and their works constitutes a specific practice of friendship, an intimate exchange through which these modes of creation elicit a production of thought.

I propose to trace the seam that Deleuze establishes through Mallarmé's practice of diverse poetic expressions of friendship. While the *tombeau,* or elegy, is a circumstantial piece for which Mallarmé gained renown, the *éventails* (poems actually written on fans as gifts) inscribe poetic words for the living, words that fold and unfold, materially opening and closing, fluttering, as the

texts appear and disappear on fans, expressions rippling between the fold of the world and fold of the soul. Tom Conley explains this play of folds as the event "endowed with the wind (*vent*) that we see creased in the word *éventail.* The effect of the event is found both in what we see in the unfolding and in what we read at the sight of its alluvial pattern of folded paper or parchment" (2005, 180). Some of the other forms of circumstantial texts (or "poetry of the occasion," according to Marian Sugano) are Mallarmé's messages of thanks inscribed on personal visiting cards (*cartes de visite*); quatrains on postcards containing the actual name and address of the correspondent and sent through the mail; poetic inscriptions on pebbles, Easter eggs, and jugs, among many other objects. That Deleuze's reflections on the Baroque and the fold bring these particular kinds of texts so crucially into play suggests that Deleuze also comprehends the many nuances of the fold of and in friendship through the practice of such exchanges.

Following Deleuze's own line of reflection on the fold, then, we can observe his diverse practices of intellectual camaraderie. Of course, Deleuze's forms of folding friendship do not necessarily resemble the precise modes of expression that Mallarmé deployed. Yet, given the means at his disposal, Deleuze produced different sorts of *éventails*—for example, in *L'Abécédaire,* in *Negotiations,* and the texts and conversations collected by David Lapoujade in *Desert Islands and Other Texts* (2002 in French, 2003 in English) and *Two Regimes of Madness* (2004 in French, 2006 in English).[18] Within the well-known and supportive practice of writing brief profiles of works by contemporaries, an essay by Deleuze entitled "Les plages d'immanence" (The Expanses [or Zones] of Immanence) appeared in 1985 in a volume of "Mélanges" (or Miscellany) offered as a tribute to the French philosopher, historian, and translator, Maurice de Gandillac, one of Deleuze's professors at the Sorbonne in the 1940s, and a lifelong friend. Published at the same time that Deleuze was preparing both his *Foucault* and *The Fold: Leibniz and the Baroque* (1985), this essay, only four paragraphs in length, is remarkable, most notably for how it concurs with the practice of folds of friendship while also referring us back (and forward) to an important reflection by Gandillac on this very theme of friendship.

Deleuze's focus in his short essay shifts from his reflections on Leibniz to his former teacher, "to the way in which Gandillac emphasized this play of immanence and transcendence, these thrusts of immanence from the Earth into the celestial hierarchies" (*TR* 262; translation modified throughout). For Deleuze, Gandillac's writing provides insight to "an aggregate of logical and

ontological concepts that characterized so-called modern philosophy through Leibniz and the German Romantics" (TR 262). After citing a number of key works and concepts that he attributes to Gandillac's research, Deleuze addresses the general import of Gandillac's work: "Recognizing the world of hierarchies, but at the same time causing these expanses of immanence to enter that world, to disturb it more than any direct challenge, this is certainly a life image inseparable from Maurice de Gandillac . . . [who] always exercised and reinvented an art of living and thinking [as well as] his concrete sense of friendship" (TR 263).

The reference that Deleuze provides here to a fairly obscure text by Gandillac —his essay "Approches de l'amitié" (Approaches of Friendship)—offers yet another pleat in the folds of friendship that I am tracing. Gandillac's development of myriad distinctions in philosophy between love and friendship creates implicit resonances with Deleuze's subsequent reflections on friendship, particularly in *Dialogues* and *L'Abécédaire.* "Pure friendship," says Gandillac, "does not exist any more than pure love," but in contrast to love, friendship remains "the ideal form of the specifically *human* relationship" (1945, 57; his emphasis, my translation throughout). Gandillac pursues the paradox of friendship by suggesting: "I have the right to friendship with anyone, just as that person deserves mine, and we pass each other by without even a glance. . . . Beyond an immediate sympathy, beyond a shared emotion, [friendship] requires a kind of attention of which few humans are capable. . . . The true connections are established almost without our knowing it; after that, it is up to us to strengthen them" (58–59). While friendship may not erase the weight of this oppressive sense of absence, "it involves us in moving past our solitude without losing ourselves in the anonymous status of a false community" (62). This attitude allows us to greet "a friend simply, without drama, without fixed agenda . . . , making room for change, for silence, for inspiration, even for absence, this is perhaps the secret of an accord that defies any technique" (64). The fundamental encounter that founds a friendship, bad ones as well as good ones, implies that there are no guarantees, but this is as it should be: "Friendship would no doubt lose what endows it with real value if we possessed infallible methods for making it succeed" (67). These "mortal risks" are precisely those, says Gandillac, that humankind must accept, "freely, lucidly, simply," in order for existence to be worth living.[19]

Deleuze will, of course, inflect the different principles of friendship to his own experiences, and overlaps and contradictions prevail between his thought and Gandillac's. For example, Deleuze tells Parnet in *L'Abécédaire* that friend-

ship for him has nothing to do with fidelity and everything to do with perception of the charm that individuals emit, and in accord with his understanding of Proust, Deleuze maintains not only that we become sensitive to that kind of emission of signs but that whether one receives them or not, one can become open to them ("F as in Fidelity"). Furthermore, Deleuze shows a rather special understanding of friendship in saying to Parnet that a person reveals his or her charm through a kind of madness that, Deleuze maintains, is the side of people revealing "how they become unhinged," exhibiting small points of madness. This too reveals Deleuze's Proustian orientation since, as Proust states, "our friends [are] friends only within this sweet folly that we maintain throughout life and to which we readily accommodate ourselves, but which, within the depth of our intelligence, we know to be the error of a madman who chats with the furniture because he believes it to be alive" (1993, 268–69; translation modified). Yet these emissions of signs are made up of so many vectors or lines, which Deleuze describes to Parnet in *Dialogues* as "a whole geography in people, with rigid lines, supple lines, lines of flight, etc."; and he asks: "But what precisely is an encounter with someone you like? Is it an encounter with someone, or with the animals who come to populate you, or with the ideas which take you over, the movements which move you, the sounds which run through you? And how do you separate these things?" (D 10–11).

One final overlap lies in the distinction of pure friendship and the human kind, which constitutes yet again a strategy between-the-two that both Gandillac and Deleuze seek in their own ways (as did Mallarmé with his *éventails* and *tombeaux*) in the encounters through which we have no guarantees. As Deleuze states in *Proust and Signs,* only art gives us what friendship and love cannot (*PS* 42), and Proust insists on the importance of this in-between zone, since "through art alone are we able to emerge from ourselves, to know what another person sees of a universe which is not the same as our own . . . [to] see [our own] world multiply itself and we have at our disposal as many worlds as there are original artists, worlds more different one from the other than those which revolve in infinite space" (Proust 1993, 299). In this light, the course of gathering or constructing a sheaf of texts and references comes full circle: from Deleuze's conception of the encounter and responses to his book on Leibniz; then into the Leibniz book itself and how the fold develops from the Leibnizian and Baroque perspective; then into Mallarmé's works and their deployment of folds and friendship; into Deleuze's own writings and the particular extension of friendship within the scholarly realm, particularly

in his essay on Gandillac; into the essay by Deleuze's professor on friendship and how these perspectives from the 1940s are transformed forty years later in Deleuze's thought and practices, particularly as regards the encounter and friendship.

Millennial Deleuze

I wish to approach different textual practices, especially in relation to folds and friendship, that I link to the expression "Millennial Deleuze," a term I use to refer to the profusion of texts about Deleuze appearing at the turn of the past century. This term also refers to Deleuze's special place in the century, best known in Michel Foucault's apocryphal pronouncement, "Perhaps one day this century will be known as Deleuzian." As I have noted elsewhere (Stivale 1998), Foucault's statement has been appropriated and misunderstood as an unambiguous form of praise for Deleuze. Fortunately, neither Foucault nor Deleuze were under any illusions about the import of this pseudo-prophetic pronouncement. For Deleuze, this statement manifested Foucault's "diabolical sense of humor," but also it was meant to suggest that Deleuze was "the most naïve among the philosophers of our generation . . . not the most profound, but the most innocent" (N 88–89). For Foucault, the explanation was more complicated: the prophetic statement in his 1970 essay "Theatrum philosophicum" on Deleuze's *Difference and Repetition* and *Logic of Sense* (Foucault 1994, 2:75–99) was directed, he said, toward the Parisian initiates to Deleuze's works as a kind of wink, but also was meant to suggest that "le siècle," that is, popular or even secular opinion, would come to recognize itself as Deleuzian, a development that may or may not be a good thing according to Foucault (1994, 3:589). Curiously, however, by making the statement as he did, even ironically for initiates, Foucault gave marketing departments in different presses exactly what they needed to render Deleuze as "secular" as one could possibly imagine.

Having raised this particular anecdotal event of citation and meta-citation and its play between Foucault and Deleuze and then beyond, I would like to extend this discussion in three directions, first, by establishing a necessary juxtaposition to *The Fold: Leibniz and the Baroque* and to the companion volume, *Foucault* (to which I return in more detail in chapter 6). Besides their temporal and conceptual overlaps, these texts reveal Deleuze's extreme generosity, if only because their initial and reciprocal development took place on the pedagogical stage of Deleuze's seminars, then later underwent the process

of rigorous reflection, distillation, and composition for publication. And their evident complexity, as if by a ripple effect, requires that I pursue a second direction, that is, to consider the persistent and necessary question of just what does Deleuze mean by "the fold." The simplest answer is to say that it does not and cannot mean just one thing. It can mean *pli selon pli,* the fold after fold that implicates the movement of life from fold to fold, within, into, and through the envelopment of unfolding and onto the next fold. It can mean the *entr'expression,* the between expression, that this undulating, creative, and vital movement manifests, the ongoing and constant expression of the actual from the virtual, as much as the virtual's nascent state toward the actual. From this perspective, then, to pin down any individuation as representing "the fold" quite evidently would betray the sense of the heterogeneity of movements and continuity of becomings that characterize Deleuze's concept. Yet, as I hope to demonstrate in the progressive development of the book, friendship is precisely an individuation, at once singular and collective, that can reveal the actualization of the fold precisely in movements of becomings.

This heterogeneous movement helps me to fold my discussion in a third direction, back toward the earlier section on *Salut, Deleuze!* For both the comic book homage to Deleuze and Foucault's citation about the "Deleuzian century" (as well as his explanation of it) share the double gesture of generosity and humor in complex and profound ways. These gestures strike me as the right way to go about reflecting on Deleuze's becoming-secular, as it were, after the turn of the century and how this relates to the folds of friendship. That is, just as *Salut, Deleuze!* humorously depicts the complexity of selected aspects of Deleuze's thought on a backdrop of moving beyond the *tombeau,* both the grave and elegiac praise, Foucault's statement constituted a possible (and possibly profound) truth—but in ways that not only have no simple or complete explanations but also contain the sense of humor that Deleuze so appreciated in Foucault.[20]

These reflections bring me to the threshold of this study of Deleuze's work. For we can understand the exercises mentioned above from a perspective that Deleuze enunciated in his final essay, "Immanence: A Life . . . ," where he discusses the singularity expressed by the indefinite article (*TR* 384–89). So too does the fold express the play of *a* life, or *a* child, or *a* work, along the rippling seam or crest of immanence, the expanses of immanence, to recall Deleuze's term in speaking of his teacher, Maurice de Gandillac. In this sense, then, we can better understand Mallarmé's many poetic and playful gestures of friendship manifested in his *éventails,* his eggs, his postal addresses, to name

but a few. No one of these modes of expression represents the folds of friendship in and of itself, but all contribute to *a* work that also deliberately folded into what the poet conceptualized as the Book but that was, in fact, *a* Book in the sense of the immanence that encompassed all that he expressed poetically. Hence, I propose to discern different aspects of the seams and crests of *a* work, knowing full well that by localizing them in chapters and in words, I necessarily undo the very dynamic and generative activity that moves *pli selon pli,* fold after fold. By means of a systematic, though necessarily partial and incomplete consideration of various segments of a focal document, Deleuze's eight-hour interview with Claire Parnet, I propose to explore different facets of the "in-between," the *entr'expression* of Deleuze's thought. I believe that the concept of the fold helps us understand many concepts proposed in earlier works. Yet, the fold as concept also has the merit of leaving the specificity of earlier concepts in play while initiating the processes of *pli selon pli,* the undulating, dynamic, and recurrent movement of fold after fold, never more evident than in the folds of friendship.

1 *From Zigzag to Affect, and Back*

Creation, Life, and Friendship

> *[The mind] alone can discover the truth. But how? What an abyss of uncertainty, whenever the mind feels overtaken by itself; when it, the seeker, is at the same time the dark region through which it must go seeking and where all its equipment will avail it nothing. To seek? More than that: to create. It is face to face with something which does not yet exist, which it alone can make actual, which it alone can bring into the light of day.*
>
> Proust, *Swann's Way*

The Proustian insistence on the primal importance of creation, on the seeking mind's confrontation with the unknown, points implicitly to one of Deleuze's most cherished topics, the spark that gives rise to creativity, thought, and, indeed, all creation. In this chapter, I study different movements of and about creativity as they emerge in Deleuze's (and Deleuze-Guattari's) thought, first by noting key references to sparks of creativity in Deleuze's writing, in order then to link these to different lines of friendship that help produce creative folds in Deleuze's works. I commence with reference to one of the key terms in the chapter title, *zigzag,* by drawing from the final segment of Deleuze and Parnet's *L'Abécédaire de Gilles Deleuze,* entitled "Z as in Zigzag," in which the two discussants conclude the eight-hour interview with Deleuze's evident relief and burst of enthusiasm about this concept.

Having reached the final letters of the alphabet, Parnet says that X is unknown and Y is unspeakable (*indicible*), while Deleuze laughs at her quick dismissal of these letters. So they move on directly to the final letter of the alphabet: "Z as in Zigzag." Parnet says they are at the final letter, Zed, and Deleuze says, "Just in time!" Parnet says that it's not the Zed of Zorro the Lawman (*le Justicier*), since Deleuze has expressed throughout the interview how much he abhors judgment. It's the Zed of bifurcation, of lightning; it's the letter that one finds in the names of great philosophers: Zen, Zarathustra, Leibniz, Nietzsche, Spinoza, BergZon, and of course, Deleuze. Deleuze con-

tinues laughing and says that Parnet has been very witty with BergZon and very kind toward Deleuze himself. He considers Zed to be a great letter that establishes a return to the letter A (animal) where they began, to the fly, the zigging movement of the fly, the Zed, the final word, no word after zigzag. Deleuze thinks it's good to end on this word.

So what happens in Zed, he asks? Musing aloud, he sees Zen as the reverse of *Nez* (nose), which is also a zigzag. (Deleuze gestures the angle of a nose in the air.) Zed as movement, the fly, is perhaps the elementary movement that presided at the creation of the world.

Deleuze says that he's currently (1989) reading a book on the Big Bang, on the creation of the universe, an infinite curving, how it occurred. Deleuze feels that at the origin of things there's no Big Bang—there's the Zed, which is, in fact, the Zen, the route of the fly. Deleuze says that when he conceives of zigzags, he recalls what he said earlier (in section U) about no universals, but rather aggregates of singularities. He considers how to bring disparate singularities into relationship—or to bring potentials into relationship, to speak in terms of physics. Deleuze says one can imagine a chaos of potentials, so how can one bring these into relation? Deleuze tries to recall the "vaguely scientific" discipline in which there is a term that he likes a lot and that he used in his books (in fact, *Logic of Sense* and *Difference and Repetition*). Someone explained, he says, that between two potentials occurs a phenomenon that was defined by the idea of a "dark precursor" (*précurseur sombre*). This dark precursor places different potentials into relation, and once the journey (*trajet*) of the dark precursor takes place, the potentials enter into a state of reaction from which emerges the visible event.

So there is the dark precursor and (Deleuze gestures a Z in the air) then a lightning bolt, and that's how the world was born. There is always a dark precursor that no one sees, and then the lightning bolt that illuminates, and there is the world. He says that's also what thought should be and what philosophy must be, the grand Zed, but also the wisdom of the Zen. The sage is the dark precursor, and then the blow of the stick comes, since the Zen master passes among his disciples, striking them with his stick. So for Deleuze, the blow of the stick is the lightning that makes things visible . . .

Here, he pauses and says, "And so we have finished." Parnet quickly asks a final question: Is Deleuze happy to have a Zed in his name? To which Deleuze responds, "Ravi!" (Delighted!) and laughs. He pauses and says, "What happiness it is to have done this." Then standing up, putting on his glasses, he looks

at Parnet and says "Posthume! Posthume!" (Posthumous! Posthumous), and she replies "PostZume!"

As readers of Deleuze's and Deleuze and Guattari's works are well aware, this figure of the spark and leap of creation constitutes an important leitmotiv in an array of conceptual and discursive contexts. Given the role played by encounters and collaboration in Deleuze's creative process—with or in relation to friends—an introductory zigzag through these connections is useful and would include the following references:

— *Nietzsche and Philosophy,* where the power of affirmation constitutes "the 'decisive point' of Dionysian philosophy: the point at which . . . the negative becomes the thunderbolt and lightning of a power of affirming. *Midnight,* the supreme focal or transcendent point" defined by Nietzsche "in terms of a conversion" (*NP* 174–75).
— *Difference and Repetition,* in which Deleuze reflects on the relation between thought and subjectivity, insisting that what ensures communication between heterogeneous systems is "thunderbolts explod[ing] between different intensities, but they are preceded by an invisible, imperceptible *dark precursor,* which determines their path in advance but in reverse, as though intagliated. Likewise, every system contains its dark precursor which ensures the communication of peripheral series" (*DR* 119).
— *The Logic of Sense,* where the same element serves as the convergence point for the heterogeneous series of sense, the empty square distributing the emission of singularities (*LS* 50–51).
— The two volumes of *Capitalism and Schizophrenia,* in which this creative leap of sense and intensity proceeds, depending on the plateau, through the rhizome, the Body without Organs, haecceities, and nomadism.
— In *Dialogues* with Claire Parnet, in which they discuss the effect of deterritorialization on assemblages: "It undoes codes, it carries expressions, contents, states of things and utterances along a zigzag broken line of flight, it raises time to the infinitive, it releases becoming which no longer has any limit, because each term is a stop which must be jumped over" (*D* 72–73).
—In *Cinema 1,* where the zigzag emerges as Deleuze refers to Wörringer's definition of Expressionism, "invoking . . . a broken line which forms no contour by which form and background might be distinguished, but

passes in a zigzag between things" (*C1* 51), and in *Cinema 2,* where Deleuze employs the zigzag to describe how Godard endows cinema with "the powers" (*puissances*) of the novel, "the reflexive types as so many mediators [*intercesseurs*] through whom 'I' is always an other. This is a broken line, a zigzag line, that brings author, his characters and the world together, and passes between them" (*C2* 187; translation modified).

— In *The Fold. Leibniz and the Baroque,* in which the fold "moves not only between essences and existences. It surely billows between the body and the soul" as "an extremely sinuous fold, a zigzag, a primal tie that cannot be located" (*Fold* 120).

— Finally, in the framework of the critical/clinical project, Deleuze discusses style in different texts, insisting (in *Negotiations*) that "one's always writing to bring something to life, to free life from where it's trapped, to trace lines of flight . . . [with a language] in which style carves differences of potential between which things can pass, come to pass, a spark can flash and break out of language itself . . . a kind of zigzagging, even—particularly—when the sentence seems quite straightforward. There's style when the words produce sparks leaping between them, even over great distances" (*N* 141).

These opening references constitute a series of citational points on the line of zigzag through which I have, in telegraphic fashion, sought to communicate the significance of this twisting line in Deleuze's work. Although the link between this line and folds of friendship may appear tenuous, I believe that the fold, like the zigzag, is that "primal tie" in-between (*Fold* 120), difficult to locate but that draws together creative forces and often incites the spark that unleashes potentials and thought. That this spark can even arise between friends is evident from a second line of reflection, one of perceptions that takes us through another referential series on the line of friendship in Deleuze's *Foucault* (to be developed more fully in chapter 6). To reach this line, let me first evoke the rhizome as the bifurcating movement of creativity, a concept that was present certainly before the mid-1970s, but that takes on particular resonance during Deleuze's collaboration with Guattari. Through this concept, Deleuze and Guattari juxtapose some fundamental intersections for perception and experience, notably "the molecular power [given to perception] to grasp microperceptions, microoperations, and [given to] the perceived, the force to emit accelerated or decelerated particles in a floating time that is no

longer our time, and to emit haecceities that are no longer of this world. . . . Nothing left but the zigzag of a line, like 'the lash of the whip of an enraged cart driver' shredding faces and landscapes. A whole rhizomatic labor of perception, the moment when desire and perception meld" (*ATP* 283). The internal citation in this quote, "the lash of the whip of the enraged cart driver," is to Henri Michaux's *Misérable miracle* [*Miserable Miracle: Mescaline*], and helps us move this line forward to Deleuze's return to this same image of the whiplash at the end of his book *Foucault,* where he concludes: "However terrible this line ['of a thousand aberrations,' with its growing molecular speed, 'the whiplash of a furious charioteer'] may be, it is a line of life that can no longer be gauged by relations between forces, one that carries man beyond terror" (*F* 122).[1]

The repeated references both to Michaux and to Herman Melville in Deleuze's works occur within the context of his reflections on the fundamental elements of creation, the role played by knowledge, power, and the self as "the triple root of problematization of thought":

"To think means to experiment and to problematize. . . . In the field of knowledge as problem, thinking is first of all seeing and speaking, but thinking is carried out in the space between the two, in the interstice or disjunction between seeing and speaking. On each occasion it invents the interlocking (*entrelacement*), firing an arrow from the one towards the target of the other, creating a flash of light in the midst of words, or unleashing a cry in the midst of visible things" (*F* 116).

To this, Deleuze adds a reflection on thinking's status, like "the dice-throw," as that of "always com[ing] from the outside . . . neither innate nor acquired" (*F* 117). Then he makes the final link by suggesting, with Foucault, that "thought affects itself, by revealing the outside to be its own unthought element," moving the "problematical unthought" toward what Deleuze calls "the emergence of one strange final figure," "a thinking being who problematizes him [or her]self, as an ethical subject" (*F* 118). As we will see in chapter 6, this emergence of a strange figure deploys the figure of the fold as it envelops the subject in turbulent relations with knowledge and power.

To maintain the movement along different lines, I shift from this line of perception and subjectivation toward a third conceptual line, the intersection of the zigzag and affect that finds its culmination in Deleuze's and Deleuze and Guattari's final works, *Negotiations, What Is Philosophy?* and *Essays Critical and Clinical.* To develop this connection, I refer again to *L'Abécédaire,* from "N as in Neurology," where Deleuze discusses his fascination with how

thought proceeds physiologically in the brain. He describes the brain as full of fissures (*fentes*) and suggests that these communications or linkages inside a brain are fundamentally uncertain, relying on laws of probability. He then ponders the question of what happens in someone's head when he or she has an idea. When there are no ideas, he says, it's like a pinball machine. How does it communicate inside the head, since they do not appear to proceed along pre-formed paths and by ready-made associations? So something happens, if only we knew, and Deleuze clarifies this: two extremities in the brain can well establish contact, that is, through electric processes of the synapses. And then there are other cases that are much more complex, perhaps, through discontinuity in which there is a gap that must be jumped.

Deleuze continues by suggesting that in the brain full of fissures (*fentes*), such jumps happen constantly in a probabilistic regime, that is, through relations of probability between two linkages, and that these communications inside a brain are fundamentally uncertain. He sees this as the question of what makes us think something and admits that someone might object that he's inventing nothing, that it's the old question of associations of ideas. He says, for example, when a concept is given or a work of art is looked at, one would almost have to try to sketch a map of the brain, its correspondences, what the continuous communications are, and what the discontinuous communications would be from one point to another.

Deleuze admits that he was impressed by a story physicists use, the baker's transformation: taking a segment of dough to knead it, you stretch it out into a rectangle, you fold it back over, you stretch it out again and again, you make a number of transformations, and after *x* transformations, two completely contiguous points are necessarily caused to be quite the opposite, very distant from each other. And there are distant points that, as a result of *x* transformations, are found to be quite contiguous. So Deleuze wonders whether, when one looks for something in one's head, there might be this type of combinations (*brassages*), for example, two points that he cannot see how to associate, and as a result of numerous transformations, he discovers them side by side. He suggests that between a concept and a work of art, that is, between a mental product and a cerebral mechanism, there are some very exciting resemblances, and for him the questions, how does one think, and what does thinking mean, suggest that with thought and the brain, the questions are intertwined. Deleuze says that he believes more in the future of molecular biology of the brain than in the future of information science or of any theory of communication.[2]

For Deleuze, these connections are fundamental to the relationships with creativity and philosophy. For example, the segment of *L'Abécédaire* that I just summarized, from 1988–89, was anticipated by the well-known and almost aphoristic text from 1985 called "Mediators," or *intercesseurs* in French. Reflecting there on how "philosophy, art, and science come into relations of mutual resonance and exchange," Deleuze introduces the all-important concept of "intercesseurs," stating bluntly, "Creation's all about *intercesseurs*" that must be formed, in some series that imply a distinct and complex mode of friendship, since you are always "working in a group, even when you seem to be on your own" (*N* 125).

Deleuze develops these relations between microbiology of the brain and creativity in a 1988 interview in *Magazine littéraire* (contemporary with *L'Abécédaire*), insisting on the "special relation between philosophy and neurology," since the brain's organization, "like a rhizome, more like grass than a tree," results in "any new thought trac[ing] uncharted channels directly through its matter, twisting, folding, fissuring it. It's amazing how Michaux does this. New connections, new pathways, new synapses, that's what philosophy calls into play as it creates concepts" (*N* 149). That same month, in *Libération,* with Robert Maggiori, Deleuze speaks in similar terms of his friendships with Foucault and François Châtelet, linking philosophy to friendship and music: "It seems clear to me that philosophy is truly an unvoiced song, with the same feel for movement that music has. . . . [Leibniz] makes philosophy the production of harmonies. Is that what friendship is, a harmony embracing even dissonance?" (*N* 163).

This turn brings my reflections back to the third, affective line, which might pass through a long series of Deleuzian works, from his writing on Spinoza onward. For Deleuze, affect and affection have a direct relation to life through their many corporeal effects, and these produce, in turn, the signs that each of us must read in actively engaging with logics of sense and sensation. Of course, one of Deleuze's earliest texts, *Proust and Signs,* provides the fundamental introduction to this semiotic apprenticeship. The culminating development of this line arrives in *What Is Philosophy?* the importance of which is only beginning to be fully assessed. To build on the previous quote regarding harmonies, I draw from chapter 7, in which Deleuze insists that "the work of art is a being of sensation and nothing else: it exists in itself," that "harmonies are affects. Consonance and dissonance, harmonies of tone or color, are affects of music and painting," and that "the artist creates blocks of percepts and affects, but the only law of creation is that the compound must stand up on

its own" (*WIP* 164). The entire second half of *What Is Philosophy?* deals with the creative impulse in science, philosophy, and art, and to acknowledge this development, even if only in a summary fashion, I evoke several Deleuzian phrases to conjoin three perspectives on percepts and affects, on architecture, literature, and cinema.[3]

I start with two sentences from the middle of chapter 7 of *What Is Philosophy?* "Art begins not with flesh but with the house. That is why architecture is the first of the arts" (*WIP* 186). Deleuze and Guattari reach this conclusion after having asked with reference to painting "if flesh is adequate to art," whether "it [can] constitute the being of sensation, or must . . . itself be supported and pass into other powers of life" (*WIP* 178). Flesh, they conclude, is too tender, "is only a thermometer of a becoming" (*WIP* 179), requiring a second structural element "to make the flesh hold fast": "not so much bone or skeletal structure as house or framework," "giv[ing] sensation the power to stand on its own within autonomous *frames*" (*WIP* 179; emphasis in original). Yet to this a third element must be added, the universe, the cosmos, since "not only does the open house communicate with the landscape, through a window or a mirror, but the shut-up house opens onto a universe" (*WIP* 180). This movement is like "*a passage from finite to the infinite,* but also from territory to deterritorialization" (*WIP* 180–81). In this way, Deleuze and Guattari link a specific structure and sensation to the body and then, through becoming, to a much more extensive mode that moves the flesh from within the house out into the universe.

Here I need to cite Deleuze and Guattari at length regarding the relationship of forces between color, becoming, and territory, for their reflections—specifically on the use of color in painting—give a clear expression of the tensions that are exerted in the process of creativity:

> In short, the area of plain, uniform color vibrates, clenches or cracks open because it is the bearer of glimpsed forces. And this, first of all, is what makes painting abstract: summoning forces, populating the area of plain, uniform color with the forces it bears, making the invisible forces visible in themselves, drawing up figures with a geometrical appearance but that are no more than forces—the forces of gravity, heaviness, rotation, the vortex, explosion, expansion, germination, and time (as music may be said to make the sonorous force of time audible, in Messiaen for example, or literature, with Proust, to make the illegible force of time legible and conceivable). Is this not the definition of the percept itself—to make perceptible the imperceptible forces that populate the world, affect us, and make us become? (*WIP* 181–82)

Deleuze and Guattari go on to call this intersection the complementarity of "the clinch of forces as percepts and becomings as affects" (*WIP* 182). Yet they extend this reflection farther by linking art to "the animal that carves out a territory and constructs a house" or habitat, via the animal's pure sensory qualities or expressiveness that, say Deleuze and Guattari, is already in art: in bird songs, "the sonorous blocs [of] refrains, . . . refrains of posture and color . . . : bowing low, straightening up, dancing in a circle and lines of color" (*WIP* 183–84). These habitats, these territories join up with percepts and affects through territorial counterpoints that constitute nature through "determinate *melodic compounds*" but that also require an "infinite *symphonic plane of composition*" (*WIP* 185). In this way, then, architecture is the first of the arts, combining "the two living elements in every way: House and Universe, *Heimlich* and *Unheimlich,* territory and deterritorialization, finite melodic compounds and the great infinite plane of composition, the small and large refrain" (*WIP* 186).

Moreover, in the process of reflecting on affects and harmonies, Deleuze and Guattari also consider the role in literature of creative fabulation through which the artist is transformed into "a seer, a becomer." As Deleuze and Guattari describe it in *What Is Philosophy?* "Through having reached the percept as 'the sacred source,' through having seen Life in the living or the Living in the lived, the novelist or painter returns breathless and with bloodshot eyes" (*WIP* 171–72). Deleuze discusses this implicit danger posed by life for the artist at different points in *L'Abécédaire* (most notably in "L as in Literature"). Drawing a parallel between concepts in philosophy and the creation of percepts in literature, Deleuze suggests addressing the matter in quite simple terms: the great literary characters are great thinkers. He re-reads Melville frequently and considers Captain Ahab to be a great thinker, Bartleby as well, in his own way. They cause us to think in such a way that a literary work traces as large a trail of intermittent concepts (*en pointillé*) as it does percepts. Quite simply, he argues, it's not the task of the literary writer, who cannot do everything at once; he or she is caught up in the problems of percepts and of creating visions (*faire voir*), causing perceptions (*faire percevoir*), and creating characters—a frightening task. And a philosopher creates concepts, but it happens that they communicate greatly since, in certain ways, the concept is a character, and the character takes on dimensions of the concept.

What Deleuze finds in common between "great literature" and "great philosophy" is that both bear witness for life (*ils témoignent pour la vie*); what he earlier called "force" bears witness for life. This is why great authors are not

always in good health. Sometimes, there are cases like Victor Hugo when they are, so one must not say that all writers do not enjoy good health since many do. But why, Deleuze asks, are there so many literary figures who do not enjoy good health? It's because they experience a flood of life (*flot de vie*), be it the weak health of Spinoza or [T. E. or D. H.] Lawrence. It corresponds to what Deleuze said earlier about the complaint: these writers have seen something too enormous for them; they are seers, visionaries, unable to handle it, so it breaks them. Why is Chekhov broken to such an extent? He "saw" something. Philosophers and literary writers are in the same situation, Deleuze argues. There are things we manage to see, and in some ways we never recover, never return. This happens frequently for authors, but generally, these are percepts at the edge of the bearable (*du soutenable*), at the edge of the thinkable. So between the creation of a great character and a great concept so many links exist that one can see it as constituting somewhat the same enterprise ("L as in Literature").

Just as in the other arts, literature consists in "relations of counterpoint into which [characters] enter and the compounds of sensations that these characters either themselves experience or make felt in their becomings and their visions. Counterpoint serves not to report real or fictional conversations but to bring out the madness of all conversation and of all dialogue, even interior dialogue" (*WIP* 188). This construction of counterpoints and compounds constitutes in many ways the in-between function of these characters as they translate on a plane of composition the "perceptions, affections, and opinions of their 'psychosocial' models," on one hand, and a process of "opening, mixing, dismantling and reassembling increasingly unlimited compounds in accordance with the penetration of cosmic forces," on the other (*WIP* 188).

Proust, more than any other writers, say Deleuze and Guattari, develops relations of counterpoint into which characters enter such that "the plane of composition, for life and death, emerges gradually from compounds of sensation that he draws up in the course of lost time, until appearing in itself with time regained, the force, or rather the forces, of pure time that have now become perceptible" (*WIP* 189). The link between architecture, territory and literature comes to the fore anew: "Everything [in Proust] begins with Houses" (at Combray, chez les Guermantes, chez les Verdurin); then, the Houses are linked upon a transforming and absorbing "planetary Cosmos," supporting series of refrains (like Vinteuil's sonata) and variable sensations (like Odette's face), "everything com[ing] to an end at infinity in the great Refrain, the phrase of the septet in perpetual metamorphosis, the song of the universe, the

world before and after man" (*WIP* 188–89). Again, the in-between function of the compositions and compounds of sensation emerge, since Proust, like any artist, moves beyond mere technique (one definition of composition), to develop sensation onto "a plane of composition of Being: 'beings in flight'" (*WIP* 189).

A final statement comes from a 1986 interview with Deleuze following publication of *Cinema 2: The Time-Image.* Addressing why he feels cinema is a domain worthy of philosophy, Deleuze states: "Cinema puts movement not just in the image; it puts [movement] in the mind. . . . The unity here is the brain. The brain is the screen. . . . Because cinema puts the image in motion, or endows the image with self-movement, it is forever tracing and retracing cerebral circuits" (*TR* 284). Deleuze sees the active creative force of the brain as concomitant with the work of cinematic appreciation or depreciation. For as he admits, these traits are manifested either positively or negatively, "for better or worse. The screen, in other words, we ourselves, can be the deficient idiot brain as well as the brain of creative genius" (*TR* 284). Yet, however this brain operates—via received opinion and associations or via creative extensions and intensities—it enables the ultimate struggle against chaos which is that of the scientist, the philosopher, and the artist, in which "it is always a matter of defeating chaos by a secant plane [of immanence] that crosses it" (*WIP* 203).

Deleuze emphasizes in *L'Abécédaire* how crucial the outcome of this struggle is through the all-important processes of generating an idea. To Parnet's query why, for Deleuze, the "idea" takes precedence over everything else, he replies that the "idea" as he uses it traverses all creative activities, since creating means having an idea. But there are people—not at all to be scorned for this—who go through life without ever having an idea. Deleuze insists that it is usually quite rare to have an idea, that it doesn't happen every day. And a painter is no less likely to have ideas than a philosopher, just not the same kind of ideas. So, Deleuze asks, in what form does an idea occur in a particular case? In philosophy, at least, in two ways: the idea occurs in the form of concepts and of creation of concepts. But then Deleuze immediately draws the example of filmmakers, especially those who have ideas that are quite haunting, coming and going and taking diverse forms in zigzag fashion. Deleuze gives an example of the film director Vincent Minelli, who asks through his films what it means to be caught up in someone's dreaming, an exploration that goes from the comic to the tragic and even to the abominable. In Minelli's work, one can get caught in the nightmare of war, and that produces the admirable

Four Horsemen of the Apocalypse, war viewed not as war but as a nightmare. And what would it mean to be caught in a young girl's dream, Deleuze asks? This exploration results in musical comedies, in which Fred Astaire and Gene Kelly—Deleuze indicates he's not quite sure of the names—escape from tigresses and black panthers. This, for Deleuze, is an idea, but he is quick to point out that it's not a concept, and that Minelli is not doing philosophy but creating cinema [*il fait du cinema*].[4] Deleuze concludes this train of thought by insisting (and anticipating *What Is Philosophy?*) that besides the "percepts" that artists create, they also hurl forth fantastic affects, such that philosophers (such as Spinoza and Nietzsche) create music, and that inversely, music and other arts make one see some very strange things—colors, perceptions, and resonances. These intersections, again, are what Deleuze calls doing philosophy by other means, creating transversal links and firing creative explosions across lines of thought ("I as in Idea").

With Guattari, Deleuze describes this battle with chaos as the struggle of art, science, and philosophy to "cast planes over chaos," yet not without danger. In each discipline, "it is as if one were casting a net, but the fisherman always risks being swept away and finding himself in the open sea when he thought he had reached port" (*WIP* 203). Earlier, at the end of chapter 7, Deleuze and Guattari insist that "thinking is thought through concepts, or functions, or sensations and no one of these thoughts is better than another, or more fully, completely, or synthetically 'thought' " (*WIP* 198). Yet they also conclude that "the network (of correspondences between planes) has its culminating points" with each element on a plane calling on "other heterogeneous elements, which are still to be created on other planes: thought as heterogenesis" (*WIP* 199). Deleuze and Guattari thus follow the successive struggles that these disciplines wage with chaos, allowing them to redefine the concept—"a chaoid state par excellence . . . refer[ring] back to a chaos rendered consistent, become Thought, mental chaosmos"—and then to ask "what would *thinking* be if it did not constantly confront chaos?" (*WIP* 208). This confrontation with chaos for better or for worse is what Deleuze means by "a line of life that carries the subject beyond terror," situating us at "the center of the cyclone where one can live and where Life exists *par excellence*" (*F* 122). The zigzag whips across chaos through chaos's "three daughters: these are the *Chaoids*—art, science, and philosophy—as forms of thought and creation," for which "the brain is the junction—not the unity—of the three planes" (*WIP* 208).

I have tried to establish some ways in which the zigzag moves through Deleuze's and Deleuze-Guattari's thought via diverse processes that engage

a broad array of concepts. In this way, I attempt to follow in Deleuze what William Connolly calls the need "to compose thinking [by] making the relays and feedback loops that connect bodies, brains, and culture exceedingly dense" (Connolly 2002, 20). To some extent, I have adopted the usage of affect that Deleuze and Guattari deploy in *What Is Philosophy?* in relation to the arts, but this term loses none of the resonance that Deleuze and Deleuze-Guattari have given to it under the influence of Spinoza. As Deleuze says in *L'Abécédaire* (in "I as in Idea"), "Affects are becomings, becomings that overflow (*débordent*) him or her who goes through them, that exceed the force of those who go through them. . . . Wouldn't music be the great creator of affect? Doesn't music lead us into these powers of action (*puissances*) that exceed us?" (see also *Negotiations* 162–63). The choice of music as an example relates to Deleuze's reflections in *The Fold: Leibniz and the Baroque,* where he argues that for Leibniz "this becoming [appetite, or the movement of one perception to another] is not completed without the sum of perceptions tending to be integrated in a great pleasure, a Satisfaction with which the monad fills itself when it expresses the world, a musical Joy of contracting its vibrations, of calculating them . . . in order to produce something new" (*Fold* 79). A common question faced Leibniz, Whitehead, and Bergson: "In what conditions does the objective world allow for a subjective production of novelty, that is, of creation?" This question provides an understanding of "the best of all worlds," "not the one that reproduces the eternal, but the one in which new creations are produced, the one endowed with a capacity for innovation and creativity" (*Fold* 79).

Furthermore, this Satisfaction emerges in Deleuze's statement (cited above) about Leibniz "mak[ing] philosophy the production of harmonies" (*N* 163) since Deleuze suggests that friendship lies precisely in the accords, whether perfect or dissonant, that create "dynamisms, which can pass into other accords, which can attract them, which can reappear, and which can be infinitely combined" (*Fold* 131). This affect, or dynamism—based on the variations of major, minor, and dissonant accords as well as on the joys and half-pains that they bring into circulation and integration—intersects in zigzag fashion with the emanation of signs and madness that Deleuze associates with friendship—what he calls in *L'Abécédaire* a "perception of charm . . . a gesture someone makes, a thought someone has, even before the thought is meaningful (*signifiante*), or . . . someone's modesty. It's these kinds of charm that extend all the way into life, into its vital roots, and this is how someone becomes the friend of another" ("F as in Fidelity"). Despite Deleuze's insistence in *L'Abécédaire*

that the encounter occurs only with ideas and not with people, his teaching and engagement with students suggest that charm and thought have a mutual resonance, even if in oblique fashion, an inside enfolded with an outside and then unfolding ever forward through processes of *intercesseurs.* For as Deleuze and Guattari argue in *What Is Philosophy?* "It is thought itself that requires the thinker to be a friend so that thought is divided up within itself and can be exercised . . . no longer empirical, psychological and social determinations, still less abstractions, but intercessors, crystals or seeds of thought" (*WIP* 69).

The zigzag, then, constitutes the fundamental encounter of the "in-between" of the fold that is the juxtaposition of thought and unthought, art and life, affect and the brain, and the friendship conjoined to creativity. The movement of this chapter—from the repetition of zigzag, through the differences of Deleuze's writing, to the zigzag in perception and subjectivation—culminates in an affective zigzag, produced at once from the contingency of global encounters and through the circulation of signs and concepts in the assemblage of architecture, cinema, and literature. This process of encounter constitutes that fragile limit or zone that Deleuze understood as the fundamental project of philosophy and that also constitutes, I believe, the basic elements of our ongoing work as teachers and students. This connection with pedagogy provides a bridge to examining the Deleuzian perspectives on the role of the teacher and of desire in teaching.

2 *The Folds of Pedagogy and Friendship*

To break a habit, establish a new rhythm—simple devices, long known to the ancients. It never failed. Break down the old pattern, the worn-out connections, and the spirit breaks loose, establishes new polarities, creates new tensions, bequeaths new vitality.

Henry Miller, *The Rosy Crucifixion: Sexus*

Until 1987 Gilles Deleuze maintained an active career as a teacher, holding a weekly seminar in which he developed many of the different topics and concepts that he prepared subsequently for publication.[1] In this chapter, I make use of summaries from *L'Abécédaire* in order to consider Deleuze's pedagogical engagement, a political and ethical commitment to the *active* creation of concepts that he judged to be both the proper work of philosophy and a crucial element for the formation of scholars in multifaceted polylogue. In examining this "pedagogy of the concept," I consider Deleuze's work as deploying a practical pedagogy, that is, a pedagogy (and an ethics) in which attention to the fundamental philosophical goals (inciting an image of thought and thus creating concepts) is closely bound to formative and humane aspects without judgment and promoting joy to support the possibility of the philosopher's reflection.[2] As Isabelle Stengers explains, this emphasis on a "pedagogy of the concept" constitutes a means by which Deleuze and Guattari serve as pragmatists "because pedagogy means the creation of a habit, here learning the 'taste' of concepts, being modified by the encounter with concepts" (2005, 162). My purpose, then, is to think, with Deleuze, about potential trajectories for understanding teaching as a form of friendship, especially as Deleuze developed his teaching in the seminars and thereby proposed an implicit model of intellectual practice.

From Interstices to a Practical Pedagogy

Within *L'Abécédaire* (as in any exchange), various sorts of tiny moments or "interstices" occur between Claire Parnet and Deleuze that allow the viewer to see how the former student and former teacher, now friends, still fall into the student/professor roles, opening a space of stammering between them. In a segment from "C as in Culture," for example, Deleuze discusses the importance of encounters with different people responding to his book on Leibniz—like a society of paper folders and a group of surfers—that allow him to get out of philosophy by means of philosophy. In relation to these encounters, Deleuze says that when he goes out to a gallery exhibit, he is on the lookout for a painting that might touch him, affect him. He says that with a few exceptions (like Bob Wilson, Carmelo Bene), theater does not present such an opportunity for encounters since he has trouble remaining seated so long. Parnet asks if, for him, going to the movies is always part of his work, that is, if there is no cinema for distraction; and Deleuze says this kind of cinema (for mere distraction) is not culture. So Parnet asks if everything he does is inscribed within his work. Deleuze says it's not work; rather, he is simply being alert, on the lookout (*aux aguets*) for something that "passes," that makes a connection, something troubling, amusing. At this point, Parnet jokes with Deleuze about his taste for only watching *and enjoying* Benny Hill, and despite her mocking tone, Deleuze states his agreement, saying that there are reasons why Benny Hill interests him.

After this moment of humor and repartee, Deleuze returns to what he looks for in going out, the attempt to draw an idea out of his encounters—in movies, for example. He gives the examples of his encounters with Vincent Minelli and with Joseph Losey and indicates that what he discovers in their works that affects him is the fact that these artists are overwhelmed by an idea, which is what Deleuze considers to be an encounter. Here Parnet abruptly, almost in a panic, interrupts Deleuze, saying that what he saying is encroaching on the letter "I" ("I as in Idea"), so he should stop. Deleuze resumes, saying he only wanted to give an example of what an encounter is for him, and he is clear that he does not mean encounters with intellectuals. He makes the distinction about such meetings: that even when he has an encounter with an intellectual, it's with the charm of a person, with the work he is doing, through which he has an encounter, rather than with people in themselves, adding rather caustically, "Je n'ai rien à foutre avec les gens, rien du tout" [I couldn't care less about people, not at all]. Parnet refers back to comments he made

in "A as in Animal," suggesting that perhaps people rub against him like cats, and Deleuze laughs, agreeing that it might be people's rubbing or barking that bothers him ("C as in Culture").

In this exchange, different tonalities and diverse forms of affect are precipitated within the teaching exchange. The shift occurs here, first, between Deleuze's careful professorial explication of his conception of encounters and Parnet's moves: her teasing questions and observations about Deleuze's tastes, and then, with the abrupt interruption, scolding Deleuze for jumping forward to another letter in *L'Abécédaire.* Then, as Deleuze moves back to the focal concept of encounter, he adds the somewhat curmudgeonly reflection about the superfluity of encounters with people, and Parnet shifts tone again with a joke about Deleuze's distaste for pets. Thus, this exchange constitutes a form of in-between moment and movement that reveals the different intersections of speed and affect within a dialogue.[3] During this exchange, an unshakeable sympathy emerges at the core of Deleuze's responses to Parnet, and by extension to viewers of the interview, as fundamental values in his pedagogy.

Deleuze's long reflection on friendship in "F as in Fidelity" also reveals this affective connection. His definition of friendship amuses Parnet, who uses it as a transition point to a different topic. As I indicated in the introduction, Deleuze says that the charm that people reveal only comes through their madness (*folie*), through the side of someone that shows they're a bit unhinged. He maintains that if you can't grasp the small trace of madness in someone, you can't be their friend. But if you grasp that small point of someone's insanity (*démence*), the point where they are afraid or even happy, that point of madness is the very source of their charm. Then pausing and smiling at Parnet, who seems somewhat at a loss for words, Deleuze says: "D'où 'G'!" (Which leads us to 'G'!), that is, the next section, "G as in *Gauche* [Left]." Parnet introduces this new topic by saying, "We are not in the point of insanity that constitutes your charm since we are going to talk about a very serious subject, how you belong to the Left," laughing all the while. As Deleuze smiles, barely containing a laugh himself, Parnet continues, "That seems to amuse you, which makes me very happy."

With its mix of compassion, playfulness, and serious intent evident already in the excerpt from "C as in Culture," the second excerpt (on fidelity) moves me into the topic of the pedagogical impulse and desire that I want to address—that is, to ask what is the thisness of the pedagogical exchange, and how do becomings occur? Are these becomings only and always pleasurable, and how does discomfort, fear, even pain enter into the process? How do the

becomings of the pedagogical exchange intersect with a broader project of exploration and experimentation? Finally, how do the vectors of desire enter into this complex process? To these questions, I see Deleuze's "pedagogy of the concept" as providing indices for a practical pedagogy, one that instills in students a sense of "care of the self," to borrow Foucault's expression.[4] Although Deleuze makes no direct reference to such "care" in terms of pedagogy, he tirelessly engaged with students in his seminars, allowed the circumstances for a multifaceted exchange in several institutional settings, and sought to inform them of their solitary circumstances and responsibilities as thinkers as a means to incite the self-development of such care of the self. As Albrecht-Crane and Slack describe it, "this intensive way of teaching and learning, in contact with what's outside the construct of the classroom, as a flow meeting other flows, one machine among another . . . is learning and teaching with love" (2003, 212).

In some ways, this caring attention is the hallmark of a good teacher and need not imply a particular form of friendship. However, examples from Deleuze's teaching in several locations and practices are instructive in this regard.

The lessons themselves, that is, the logical progression of the seminars that reveal a constant looping back, are a careful process of recapitulation before moving forward. There is also within these lectures a sense of Deleuzian "style," related to the recapitulation process and also to a mode of self-interrogation and humor.[5] Furthermore, one also sees this process in the transfer from the seminar lessons into Deleuze's written texts.[6] The oral nature of these lessons is all-important for Deleuze since it is part of the creation of concepts, whether a "barbarous or shocking word" or "an ordinary, everyday word that is filled with harmonics so distant that it risks being imperceptible to the nonphilosophical ear. . . . In each case there must be a strange necessity for these words and for their choice, like an element of style" (*WIP* 8). For, as he argues in the preface of the Italian edition of *A Thousand Plateaus* (published at the same period as *L'Abécédaire*'s production), "philosophy is nothing but music, from the most humble melody to the grandest of songs, a sort of cosmic *Sprechgesang*" (*TR* 311).

This practical pedagogy is also manifested in his extensive statements about teaching practices in "P as in Professor." Reflecting first on his teaching career, Deleuze says that while his courses had been a very important part of his life, he was quite happy when he retired since he was less inclined to meet his courses. This question, for him, is quite simple: courses have equivalents in other domains but required of him an enormous amount of preparation.

Again, like so many other activities, for five or ten minutes at most of inspiration, so much preparation is needed. Deleuze admits that he always greatly enjoyed the extensive preparation in order to reach these moments of inspiration, but the more he continued, the longer he had to prepare, only to have his inspiration progressively reduced. To Parnet's question about what he means by preparation, Deleuze responds that it's like anything, rehearsing (*des répétitions*) for a class. Under Parnet's continued prodding, he describes this process as a constant process of self-stimulation to the point at which one is able to speak about something with enthusiasm. Deleuze says that this isn't a form of vanity, of finding oneself passionate and interesting; rather, it's the subject matter that one is treating and handling that one has to find passionate. And to do so, Deleuze admits, one sometimes has to drive oneself hard—indeed, whip oneself forward. Besides this, Deleuze describes courses (or seminars) as a cube, a particular space-time in which so many things happen, in contrast to lectures (*conférences*), which tend to be too small a space-time. In contrast, a course stretches out from one week to the next and thus possesses both a special space and temporality, with successive steps. And besides having an internal development, a course's audience tends to change from week to week, which for Deleuze was quite exciting.

Furthermore, the intensity of preparation was no different for Deleuze at the *lycée* (high school) or the university level, that is, to be absolutely imbued with the material, to love what one is talking about, by rehearsing, preparing, going over things mentally. The purpose of this extensive preparation, he says, is to find some sort of gimmick to communicate the material, that is, to find something like a door that one can pass through only from a particular position.

I see these statements as providing examples of Deleuze's art of constructing concepts. In "H as in History of Philosophy," for example, Deleuze compares the infinite precaution taken by painters such as Van Gogh and Gauguin before acceding to the practice of color to the deliberate attention required in the practice of philosophy, that is, the care and modesty necessary for the construction of concepts to proceed in a slow and cautious fashion.[7] This attitude is part of Deleuze's careful, thoughtful attention given to the process of preparation and gaining inspiration in order to communicate conceptual enthusiasm and philosophical material in effective ways. Deleuze understood his engagement and exchanges in the Vincennes seminar as a very specific and open practice of pedagogy. Again in "P as in Professor," Deleuze states that he found a mysterious unity in the multitextured audience at Vincennes in

which he could speak equally to philosophers and nonphilosophers. For him, philosophy always had this double audition, a nonphilosophical audition as much as a philosophical one; and without this dual form of listening, argues Deleuze, philosophy has no value.

Becomings

With the preceding references to *L'Abécédaire,* I have emphasized several elements that reveal the importance of practical pedagogy for Deleuze's teaching, his concerted and deliberate preparation based on developing inspiration, and also the care that he brought to the audience of that inspiration. I now shift toward how this pedagogy intersects with the difficult yet vital matter of becomings in teaching and learning, and more precisely, how we can grasp this pedagogy in relation to making the Body without Organs, which I see as fundamental for a pedagogy of friendship, for a pedagogy with friendship, and certainly for a practical pedagogy.[8]

To understand what the Body without Organs has to do with pedagogy, I need to recall that in the section "Memoirs of a Haecceity" of *A Thousand Plateaus* (plateau 10), Deleuze and Guattari describe haecceity as "this individuality . . . different from that of a thing or a subject, . . . consist[ing] entirely of relations of movement and rest between molecules and particles, capacities to affect and be affected" (*ATP* 261). Situating these "relations" and "capacities" in terms of the teaching and learning exchange, I see them as the necessary and quite delicate movements between teacher and students, the necessarily careful and caring back and forth between information delivery and exchange between students and between teachers and students. However, although one might liken this to a kind of schizoanalytic celebration in the spirit (if not necessarily the letter) of *Anti-Oedipus,* Deleuze and Guattari are quite deliberate about envisaging becomings and experimentation with due and necessary caution. Notably, in "How to make yourself a Body without Organs?" (plateau 6), they cite a sequence of privileged examples of experimentation, above all, Carlos Castaneda's explorations under the guidance of his mentor Don Juan, a process leading to "continuums of intensities segment by segment" (*ATP* 161). Deleuze and Guattari here reveal the delicate edge by linking this process to the initiatory journey in which "becoming itself becomes, and where one changes becoming depending on the 'hour' of the world, circles of hell, or the stages of a journey that sets scales, forms and cries in variation" (*ATP* 249). In *L'Abécédaire,* discussing alcoholism and the dangers of going too far, Deleuze

refers to such an edge, that he calls a "*crête,*" or ridge, the "thin division" at a limit beyond which one risks never returning ("B as in *Boire* [Drinking]").[9]

Clearly, this edge is not limited to lessons or to the seminar but corresponds to any sort of pedagogy of the concept, however that might be defined—the edge of danger as well as caution, of experimentation, be it with a lover, with a master, with a child, with a parent. At any given moment, the instructor and the instructed walk a fine line between the excess of chaos and the variable degrees of control that go into the careful construction of the Body without Organs, which, Deleuze and Guattari remind us, "is also full of gaiety, ecstasy, and dance" (*ATP* 150). As a dancer who has written on Cajun music through its physical and haptic translation into movement (Stivale 2003), I see the pedagogical event and its thisness as enjoying the speed and affect of caring touch, a contact improvisation that brings the sensual and energetic into synchrony whatever the positions or moves one chooses to pursue. Deleuze considered the process of such "vital experimentation" (in the context of drug culture) as what occurs when "any attempt grabs you, takes control of you, establishing more and more connections, and opens you to connections," a process that is not suicidal "as long as the destructive flow is not reduced to itself but serves to establish the juncture of other flows, whatever the risks" (*TR* 153; translation modified). In the appendix to *Anti-Oedipus,* Deleuze and Guattari say, "The dancer combines with the floor to compose a machine under the perilous conditions of love and death" (Guattari 1995, 121), and they add in *A Thousand Plateaus,* "It's a question of life and death, youth and old age, sadness and joy. It is where everything is played out" (151).

This process of flows, these capacities to affect and to be affected, are all about a touch and the gaze, all about a subtle move and gesture, all about the presence of this proximate other so close and in ever-accelerating speed and affect. Deleuze describes this process in *L'Abécédaire* in terms of desire, which for him and Guattari has always been a matter of flows, that is, of constructing an assemblage ("D as in Desire"). In this way, Deleuze concisely describes his understanding of the exchange offered through pedagogy—an assemblage as construction of desire through which some potential, some flash occurs, what Deleuze calls, at the end of *L'Abécédaire,* the "zigzag" of creativity.

And here I must go back along the chain of associations, linking this implicit reflection on Spinoza's query "What can a body do?" to the query of how a body is made, the query of Artaud, the Man of the Body without Organs: as Deleuze and Guattari understand and explain his process of experimentation, "Anarchy and unity are one and the same thing, not the unity of the One, but

a much stranger unity that applies only to the multiple" (*ATP* 158).[10] Casting back further along this chain, we reach Arthur *le sacré,* Arthur Rimbaud, his "long, immense and reasoned *derangement* of *all the senses*" (Rimbaud 1966, 306–7; translation modified, emphasis in original), and his "Je est un autre" (I is an other) that, for Deleuze, describes the derivation of the I and the Self in time, defined as "the Affect of the self by itself, or at least as the formal possibility of being affected by oneself" (*ECC* 31). Why pursue this chain at all, one might well ask? Because, quite simply, these experimentations and connections, these dance steps, these loving moves, these involutions (*ATP* 239) are what we do as teachers. Eugene Holland discusses Bodies without Organs in terms of desire, stating that "the BwO stages the struggle of desire to escape determination—whether instinctual, habitual, or social; it thus designates the human potential for freedom" (2005, 58). Or, as Deleuze insists in *L'Abécédaire,* "Men never cease imprisoning life, they never cease killing life," suggesting that art (and I would add teaching) consists "of liberating life that men have imprisoned" as a way, however briefly, to overcome the "shame of being a man" ("R as in Resistance").

Deleuze argues for precisely this multifaceted type of pedagogy in "P as in Professor," conceptualizing the exchanges as a very specific and open practice. In order to cope with the necessarily "magistral" aspect (i.e., lecture-format) of his enormous seminars, Deleuze adopts a musical conception of their interchange, especially in not allowing interruptions, since understanding varies within an audience, both in listening to a movement of a musical composition and in grasping concepts within a course. With these delayed effects of understanding, Deleuze asserts that he finds interruptions and questions quite stupid, since instead of asking them in the midst of not understanding, one should instead just wait, allowing the movement of concepts to develop toward clarity.

To this first aspect of his conception of the course, he adds a second: given that a course is a kind of *matière en movement* (matter, or material in movement)—hence, its inherent musicality—Deleuze argues that people have to wait, to get from a long presentation what they can, to awaken to what concerns them and to ignore what may not. For Deleuze, what is interesting in a course is much less its subject than its emotion, without which, he maintains, there is nothing there of interest. So it's not a question of following everything or of listening to everything, but of keeping watch so that one grasps what suits him or her at the right moment. This variable mode of comprehending explains why Deleuze found variety in his audience so crucial, since he could

sense clearly that the centers of interest shifted and jumped from one spot to another, forming a kind of splendid fabric, or texture.

To Parnet's comments about the audience's mythification of Deleuze's *allure*—his hat, his fingernails, his voice—Deleuze admits to this appearance being deliberate, but he also notes the importance of the voice in a course. He adds that if philosophy mobilizes and treats concepts, which is a vocalization of concepts in a course, then this effect of *allure* is normal. In similar fashion, he maintains, there is a written style of concepts, with philosophers akin to artists, undertaking research into or elaboration of a style. So a course implies that one vocalizes, even a kind of *Sprechgesang,* clearly. So, if on top of that there are mythifications—Did you see his nails? etc.—this phenomenon occurs to all professors, already even in grade school. For Deleuze, what is more important is the relationship between the voice and the concept.[11]

It may seem peculiar to hear Deleuze dismiss the importance of questions, but we must take into consideration the structure of his seminar in relation to the specific context to which he refers. On one hand, as I mentioned earlier, his lectures tend to loop back and clarify points previously left in suspense, and thus the questions would, from Deleuze's perspective, disturb the rhythm of the conceptual development. On the other hand, several of the available transcripts of Deleuze's seminars show that he tended to devote considerable time to questions at the end of a particular teaching segment. In any event, Deleuze extols a fluid mode of understanding, most appropriate for the kinds of audience his lectures attracted. As for the question of mythification, while Deleuze may have cultivated a particular kind of style, or *allure* as Parnet calls it, this mode is only complementary to the basic function of creating the "matter in movement" through the combination of voice and concepts.

To pursue this linkage of teaching to the experimental process, let me ask an apparently impertinent, yet related question: Do we need a shaman à la Don Juan with Carlos Castaneda, in order to make oneself a Body without Organs? Deleuze would have said yes, but he designates this function or process with a term discussed in chapter 1: *les intercesseurs.* This term has been translated unsatisfactorily as mediators (*N* 125)—unsatisfactorily because the translation misses a number of nuances, especially the active element of solicitation within practical pedagogy, with vital social and ethical dimensions. Deleuze and Guattari develop this complex intersection/intercession through the manner in which Don Juan leads Castaneda, in fact or in fiction, to distinguish the island of *tonal,* of the judgment of God, from the *nagual,* "flows of intensity, their fluids, their fibers, their continuums and conjunctions of

affects, the wind, fine segmentation, microperceptions [that] have replaced the world of the subject" (*ATP* 162). On the first of these two facets, we know that Deleuze was entirely engaged in having done with the judgment of God.[12] As for intensities, the formation of *intercesseurs,* of understanding another's notions in reflective, branching series, is what Deleuze claims was Guattari's role for him (*N* 126–27), "an individuation [that] doesn't have to be personal. We're not at all sure we're persons. . . . Our individuality is rather that of events, which isn't making any grand claim, given that haecceities can be modest and microscopic" (*N* 141).

Here, through Deleuze's musical conception of the course and of engaging capacities to affect and to be affected, we can see how practical pedagogy and the caution in experimentation are conjoined in his practice. Parnet points out that no matter how diverse and turbulent the audience was at Vincennes, the course remained completely lecture-oriented (*magistral*), yet with no intervention made during the course ever appearing of objectionable value. Deleuze insists that what is fundamental to the professor's role is prior rehearsal and inspiration within the moment. To this he adds that since the transmission of concepts is contrary to cultivating schools of thought, such as those that rose up after Wittgenstein and around Lacan, he prefers movements to schools, which meant two things for his role as professor: helping students understand, first, that they must be happy with their solitude without the false security of "schools"; and second, that rather than grasping the notions or concepts he introduced as part of a "school of thought," students as other solitary persons could seize these notions in movement, twist them in their own way, and use these concepts and notions as needed.[13] In short, his interventions functioned as that of a mediator to the students' varied movements of comprehension and experimentation as a relay in the capacities of affect.

Desire

Deleuze's reflection on solitude and movements brings me to *desire,* obviously operating all along throughout this reflection. For as Deleuze describes this solitude as a possible source of strength, solitude is consistent with *intercesseurs* since "if you're not in some series, even a completely imaginary one, you're lost. . . . You're always working in a group, even when you seem to be on your own" (*N* 125).[14] It is a question of movement in alliance, in connection with that proximate other or others, the contagion of the pack (*ATP* 243), whether in real time, face to face, or distant, moving in synchronous

and asynchronous compassion across time zones and through media, movements we are only beginning to understand. For as Deleuze pointed out in *Difference and Repetition,* "Learning takes place not in the relation between a representation and an action (reproduction of the Same), but in the relation between a sign and a response (encounter with the Other)" (*DR* 22). Hence, says Deleuze, "That is why it is so difficult to say how someone learns: there is an innate or acquired practical familiarity with signs, which means that there is something amorous—but also something fatal—about all education. We learn nothing from those who say: 'Do as I do.' Our only teachers are those how tell us to 'do with me,' and are able to emit signs to be developed in heterogeneity rather than propose gestures for us to reproduce" (*DR* 23).

Moreover, Deleuze was not at all a stranger to the dangers that students can run—nor, in fact, to his role in the dangers. We have already seen that Deleuze reflected on the "edge" or limit in one's work beyond which one risks experimenting too far ("B as in *Boire* [Drinking]"). Furthermore, the preceding references to *L'Abécédaire* show how practical pedagogy extends to students in terms of their solitude, in terms of maintaining *intercesseurs* despite—or, in fact, because of—the necessary loneliness of the intellectual enterprise through the support and strength of mediators. In short, it is a matter of constructing desire through an assemblage ("D as in Desire"). However, at another moment in this same sequence on desire, Parnet asks, perhaps too glibly, whether Deleuze felt at all responsible for people who took drugs after reading *Anti-Oedipus* too literally. The sequence that led up to this question reveals Parnet's attempt to have Deleuze comment on the misunderstandings and consequences that arose from reactions to *Anti-Oedipus,* which would include the willful misunderstandings developed subsequently by the so-called New Philosophers. However, by referring to the effects that misreadings may have had on Deleuze's students, she causes him to answer with rather unforeseen force and compassion, in a soft yet very precise and moving voice.

Deleuze responds that he and Guattari always felt quite responsible for anyone for whom things went badly, and he personally always tried to do what he could for things to go well. He said he never played around with such matters, his only point of honor, he claims, being to have never told anyone to go on, it's ok, go get stoned, but always trying to help people make it through. He continues, saying that he is too sensitive to the smallest detail that might cause someone suddenly to slide over into complete blankness (*état de blanc*). He never cast blame on anyone or said anyone was doing anything wrong, but he felt the enormous weight of the directions some lives could take, people

and especially young people who would take drugs to the point of collapse, or drinking to the point of falling into some "wild" state (*état sauvage).* He maintains that he wasn't there to prevent anyone from doing anything, was not serving as a cop or a parent, but he tried nonetheless to keep them from being reduced to pulp (*état de loque*). The moment there was a risk of someone cracking up, "je ne le supporte pas" [I cannot stand it]. An old man who cracks up, Deleuze says, who commits suicide, he at least has already lived his life, but a young person who cracks up, Deleuze says, it is *insupportable.* He was always divided, he concludes, between the impossibility of casting blame on anyone and the absolute refusal that anyone might be reduced to pulp. He admits that it is difficult to figure out what principles apply. One just deals with each case, and the least one can do is to prevent them from veering toward being reduced to pulp.

Parnet attempts to shift the discussion by asking about the effects of *Anti-Oedipus,* but Deleuze continues to address this particular point, saying that *Anti-Oedipus* was meant to keep people from turning into this pulp state, the clinically schizo state. Parnet points out that the book's enemies criticized it for seeming to be an apology for permissiveness. Deleuze says that if one reads it closely, one will see that it always marked out an extreme prudence. The book's lesson, says Deleuze, is: Don't become a tattered rag (*loque*); to oppose processes of schizophrenization of the repressive hospital type. For him and Guattari, their terror was in producing "hospital creatures." The value of what the anti-psychiatrists called the "trip" of the schizophrenic process was precisely to avoid conjuring the production of *loques d'hôpital,* pulp-like hospital creatures.[15]

Despite Parnet's attempts to divert Deleuze's response back toward the topic of the reception of *Anti-Oedipus,* Deleuze seizes the question to focus on the complex circumstances in which he found himself in the Vincennes seminar: on one hand, seeking the well-being of everyone who attended the seminar, yet on the other hand, not serving *in loco parentis* to intervene in the activities of the students. In some ways, Deleuze felt he must distance himself, that is, his own practices in the seminar, from the forces of schizophrenization described in *Anti-Oedipus;* and in this sense, he feels justified in suggesting that a close, careful reading reveals their conclusions in opposition to the deliberately provocative positions attributed to him and Guattari.

Hence, there are no guarantees for becomings, to reach thisness, in creating the Body without Organs, in following one's desire in seeking and developing lines of experimentation. "Risks are ever-present" (*ATP* 250), mistakes

may happen, blockages may occur, and this brings us back to Deleuze and Guattari's statement about the fine file that is needed rather than the sledgehammer, that is, about caution as "the art of dosages" (*ATP* 160). Deleuze and Guattari again take as their model Artaud, who "weighs and measures every word," through which they give the fundamental rule of the art of caution: "You have to keep enough of the organism for it to reform each dawn; and you keep small supplies of signifiance and subjectification, if only to turn them against their own systems . . . and you keep small rations of subjectivity in sufficient quantity to enable you to respond to the dominant reality. Mimic the strata. You don't reach the BwO and its plane of consistency, by wildly destratifying" (*ATP* 160).

The pedagogy of the concept, then, is not one that need force us into too stratified regimes, or schools of thought, but rather toward fluid movements, supple engagements and encounters, experimentations and openness to becomings of passage (*ATP* 250–51). Yet the intercession of pedagogy, of the dance, advances along that fine line between chaos and unity, opens one to an admission of enthusiasm and even an expression of passion, the becoming unhinged of friendship, the dangerous edge of bodies and beyond their domain. The best statement on this process of the potential for experimentation and flight upon a plane of consistency comes early in *L'Abécédaire,* in a sequence that would seem unrelated to pedagogical reflections, where Deleuze recounts anecdotes of his and his brother's movements during the "phony war" in 1939–40 and their stay in Deauville just prior to the Nazi invasion. Until Deauville and the year there in the *lycée* that Deleuze spent during the "phony war," he had been null in classes, whereas in Deauville, he "ceased being an idiot" when he met a young teacher, Pierre Halwachs (son of a famous sociologist), with fragile health and only one eye, and thus deferred from military duty. For Deleuze, this encounter was an awakening, and he became something of a disciple to this young "*maître.*" Halwachs would take him out to the beach in winter, on the dunes; he introduced him, for example, to Gide's *Les Nourritures terrestres,* to Anatole France, Baudelaire, and other works by Gide; and Deleuze was completely transformed. But since they spent so much time together, people began to talk, and the landlady in whose pension Deleuze and his brother were staying warned Deleuze about Halwachs, then wrote to his parents about their association. As a result, Deleuze was prevented from seeing Halwachs, and the brothers were to return to Paris at the moment the Germans invaded. So instead, they took off on their bicycles to meet their parents in Rochefort . . . and en route, they ran into Halwachs with his father!

Later in life, Deleuze met Halwachs, without the same admiration, but at age 14, Deleuze feels he was completely right ("E as in *Enfance* [Childhood]").

This segment reveals for me so many crisscrossing paths that I have pursued here—madness, friendship, youthful enthusiasm, the wonder of discovering a new world of learning and inspiration, and also how the striations of society bear down on the individual, on the family unit, on sexuality, as well as the role of historical events, the fog of war, in the course of a young person's existence. Through these tensions, one can observe Deleuze's openness to flight, to movement, to affect—at least a fleeting glimpse of their possibilities in the heart and energy and speed of the event. Such experiences relate teaching directly to desire and the Body without Organs, as Eugene Holland sums it up nicely: "So the play of desire on the BwO, as long as it doesn't fixate on codes or spin off into the void, operates as a *difference-engine,* continually forming, deforming, and reforming modes of passionate attachment to reality" (2005, 61). Perhaps no better definition can be given to the task of teaching according to practical pedagogy than Holland's phrase: through a careful and attentive regard to students' capacities and potential, the teacher finds ways to form, deform, and reform their modes of attachment to reality in order to create even the slightest shift (preferably more) toward a passionate attachment, toward interest and engagement.

So how to conclude? The preceding development on the relation of pedagogy and friendship emphasizes the vital connection that Deleuze makes between the lived exchange through mediation, the in-between of bodies in life itself as an ethical principle of care. Of course, I must admit that the patterns of relations, of intensities evoked here are fundamentally inscribed within various forms of hierarchical relations, especially in the teacher/student exchange. I recognize and reluctantly accept the inherent limitations to our work as teachers and students. And if, as Deleuze argued, "we're at the beginning of something new" in control societies, notably "the widespread progressive introduction of a new system of domination" (*N* 182), then it is also a socially and ethically creative moment in which to find innovative pathways toward resistance, "not a question of worrying or hoping for the best, but of finding new weapons" (*N* 178).

I believe—indeed, must believe—in the possibility of intervening in effective and active ways whenever possible—in working groups, on panels, in mentoring exchanges deliberately conceived and deployed with an internal principle of role reversal. For the pedagogy that I have described here is one that affirms hope, indeed life itself, in terms of what we can accomplish as

teachers/students, not just locally but globally. Given the means of communication at our disposal, we have all but eliminated borders and time zones, at least where thinking, teaching, and learning matter. An active globalization in education would thus be one in which scholars and teacher seek opportunities around the globe to expand a base of understanding, creation, and experimentation within the scholarly exchange itself; across distinctions of age, gender, class, race, and academic rank; and despite the hierarchical striations imposed by our institutional frameworks. Examples of such exchange would include, but are hardly limited to, doctoral consultation, collaboration in volumes and journals, participation in grant proposals, and panels developed for conferences. Furthermore, the broader the stretch across disciplinary lines, the greater will be possibilities of active interdisciplinarity with students and teachers in a wide range of domains working toward vital creative assemblages of enunciation and a renewed sense of political purpose.

This approach conforms fully to Deleuze's lessons, and not merely to counter the mind-deadening, reactive stances that come to dissipate our bodies and minds and vitality into vapor, killing our love and enthusiasm just because we *can* feel these things that the reactive others cannot or will not—the "shame of being a man" that Deleuze describes, following Primo Levi ("R as in Resistance"). Deleuze's lessons teach the need for compassion and humor, rigorous preparation and investment in the material taught, honest assessment of the solitude of learning as well as teaching, and openness to experimentation in order to nurture the leap of comprehension and creativity. For beyond mere communication, the exchange, the *rencontre* entails "creation," and hence a "resistance to the present" (*WIP* 108). This encounter entails a form of compassion, passion with a proximate other, the kind in which one always leads carefully with a gentle pressure of the hand low on a partner's back, always attentive to "the perilous conditions of love and death" (Guattari 1995, 121). This encounter is such that one is always ready to follow the movement through dialogue into active becomings and into what Deleuze described, in his essay on "Bartleby, The Scrivener," as "a new community, whose members are capable of trust or 'confidence,' that is, of a belief in themselves, in the world, and in becoming" (*ECC* 88). Such becomings, I think, define Deleuze's practical pedagogy as a "belief in the world," increasing "our ability to resist control, or our submission to it," requiring "both creativity *and* a people" (*N* 176), that is, the folds of friendship. These folds emerge clearly in the works of writers from which Deleuze himself learned and particularly through the many facets or the signs of style.

3 *The Literary, Signs of Style, and Friendship*

To those who ask what literature is, Virginia Woolf responds: To whom are you speaking of writing? The writer does not speak about it, but is concerned with something else.
Gilles Deleuze, *Essays Critical and Clinical*

Not until the end of his career did Gilles Deleuze finally turn fully or, more accurately, return fully to literature, in a slim volume of essays entitled *Essays Critical and Clinical.* Of course, Deleuze's writing rarely strayed from literature as he worked through his philosophical concepts, alone or in various collaborations. And as I noted above, one of the most important texts of the 1960s is his *Marcel Proust and Signs,* originally published in 1964, to which he returned on several occasions to publish successive augmented editions.[1] However, along with the critical and clinical, Deleuze fully engages with an "in-between," or *intermezzo* reading practice, which, while defying easy hermeneutic categories, helped him to accomplish one of his fundamental goals: linking philosophy to presumably nonphilosophical domains.

Contact with Deleuze's writings—alone, with Félix Guattari, and in his interviews—suggests that his preference of authors places him within the range of fairly canonical writings from the French Revolution through Realism and Symbolism to the Modernist domain, with an interesting array of post–World War II authors. From the North American gauge of whether a writer/critic casts his or her gaze beyond the canon, Deleuze would seem not to fare very well, since his tastes do not seem to extend, despite notable exceptions, toward much contemporary literary writing, particularly postmodernist texts that place into question the very tenets of nineteenth-century literary modes of representation. In fact, one discovers no francophone writers of any nation or race (exceptions made for Samuel Beckett, the Irishman, and Jean-Luc Godard, the Swiss filmmaker); only the rare woman writer, most notably

Nathalie Sarraute and Virginia Woolf; and also rare references to Hispanic writers such as Borges and Lorca. Still, the many authors to which Deleuze casts his attention do not lack distinction, nor are they devoid of innovative approaches to the literary craft. Taking stock only of writers since World War II, we would create a list that includes, besides Beckett, William Burroughs, Michel Tournier, Pierre Klossowski, Maurice Blanchot, Jack Kerouac, Alain Robbe-Grillet, J. M. G. Le Clézio, Witold Gombrowicz, André Dhôtel, Henri Michaux, Carlos Castaneda, and Gherasim Luca, to say nothing of Godard and the many directors that Deleuze considers in his two cinema books. These are names that arise as frequent references in Deleuze's texts and especially in the different interviews collected in *Negotiations.*[2]

Deleuze freely admits his limitations with characteristic modesty in a reply to Parnet's query, in *L'Abécédaire,* as to why he appears to prefer *la grande littérature* (that is, the great canonical authors) to contemporary ones. Deleuze refers to his own critical background, saying, "It's not at all that I don't like to read [contemporary writers]. Rather it's such a truly specialized activity in which one has to have training" ("L as in Literature"). After comparing this activity to appreciating painting and also to his embarrassment at having only comprehended with great initial difficulty the importance of Robbe-Grillet's writing in the 1950s, Deleuze concludes his reply by linking contemporary creation (not just literary) to his own work. The question Parnet raises regarding his supposed preference for *la grande littérature* is quite sound, says Deleuze. He argues that one should not believe that, without experience, one can judge what is being created. What Deleuze prefers and what brings him great joy is when something that he is creating off on his own has an echo in a young painter's or a young writer's work. In that way, Deleuze feels that he can have a kind of encounter with what is happening currently, with another mode of creation. Deleuze says that his insufficiency regarding judgments is compensated by these encounters with people who resonate with what he is doing, and vice versa ("L as in Literature").

This exchange recalls Deleuze's previous references to the importance that encounters play in his creative life, and this creative impulse, abundantly evident already in the previous chapters, plays out quite clearly in relation to the many concepts he develops throughout his career, most notably the critical and clinical.[3] However, the literary necessarily entails a question of style, which for Deleuze has a direct relation to myriad folds of friendship. For the style selected by an author entails a particular play of signs that is encompassed also through developing relations between friends. I proceed here in three

sections: I introduce different concepts that Deleuze develops in *L'Abécédaire* that relate to the literary, among which is the importance of the encounter. I then emphasize Deleuze's reflections on the literary impact of such encounters, first on writing and then on style. Finally, I link style to specific traits through which individuals emit worldly signs—in society, in sports, and in *a life*.

Encounters

Among the different discursive lines of development that traverse *L'Abécédaire,* what we might call the aesthetic or creative line has an important place, as we saw clearly in chapter 1. In the opening section of *L'Abécédaire,* "A as in Animal," Deleuze discusses the connection between writing, marking one's territory, and living one's existence as all animals must, always "on the lookout," *être aux aguets.* Specifically, he suggests that writing means not just writing "for" readers in the sense of toward them, to their attention, but also for nonreaders, in the place of them, in the manner of Artaud declaring he wrote for the illiterate, for idiots. Deleuze maintains that this means pushing language, particularly its syntax, to "the limit that separates language from silence, or the limit that separates language from music, or the limit that separates language from . . . [a] painful wailing" ("A as in Animal"). I will return to this conception of writing later, but I want to continue here with how Deleuze understands this existence *aux aguets* (on the lookout) for his own work. As discussed in chapter 2, to a question posed by Parnet in "C as in Culture," Deleuze explains how his encounters with concepts help him on practical as well as philosophical levels. For the possibility of being on the lookout provides him with material for these encounters with music, with painting, with cinema; and in turn, these encounters allow him to move beyond philosophy via philosophy. Deleuze presents the examples of encounters to which I referred above, specifically several letters he received in response to his 1988 publication of *The Fold: Leibniz and the Baroque* from an association of paper folders and from a group of surfers, both groups telling Deleuze, "What you are doing is what we do: the fold is us!" Deleuze concludes that through these letters, he had encounters with paper folders, with surfers, without needing to go see them, and that through this process, he got out of philosophy by means of philosophy. That, says Deleuze, is what an encounter is ("C as in Culture").

Deleuze relates these possibilities for encounters to other domains such as

painting and cinema, and he explains how history of philosophy, as in the art of the portrait, requires that one prepare a mental or spiritual portrait of the philosopher, but as an activity belonging fully within philosophy itself. For, says Deleuze, developing "concepts" requires a long, necessary apprenticeship in the nuances of philosophical "color" via the history of philosophy, much like Van Gogh's long hesitation in using color early in his career. Deleuze says that he invokes painters like Van Gogh or Gauguin because something in their works has an enormous effect on him, the kind of immense respect—or rather fear and even panic—that they evince when faced with moving into using color. These painters, he says, are the two greatest colorists ever, but in their works, they employ color only with great hesitation. It took them years, he maintains, before being able to accede to color. When one sees the results of their work, Deleuze says, one has to reflect on this immense slowness to undertake that work. Color, for a painter, is something that can take him or her into madness, into insanity, and thus is something quite difficult, taking years to dare to come close to it ("H as in History of Philosophy").

Deleuze bemoans the fact that some younger writers can claim, without such apprenticeship, to be "doing their philosophy." He judges these to be feeble statements, since philosophy, for him, is like painting with colors. That is, before entering into it, before conquering what he calls the "philosophical color," one has to take so many precautions. Deleuze sees the history of philosophy as this slow modesty, taking a long time doing portraits. It's like a novelist, Deleuze suggests, who might say: I'm writing novels, but cannot read any because I'd risk compromising my inspiration. Deleuze says he has heard young writers make such frightening statements, which for him mean they simply do not need to work. Moreover, Deleuze sees the history of philosophy not only as having this preparatory role but also as succeeding quite well by itself. It is the art of portraiture insofar as it allows one to reach toward something.

In light of Deleuze's references to Gauguin's and Van Gogh's quaking and hesitation from fear before taking on color, Parnet wonders what happened to him, Deleuze, when he passed from history of philosophy to doing his own philosophy. Deleuze answers swiftly that the history of philosophy gave him the chance to learn things, made him more capable of moving toward what color is in philosophy. And he asks, Why does philosophy not cease to exist, why do we still have philosophy today? His answer: because there is always an occasion to create concepts. But today this notion of creation of concepts is taken over by the media, by publicity; with computers, they say

you can create concepts, an entire language stolen from philosophy for "communication." But what they call concepts, creating, Deleuze says dismissively, is truly comic, no need to insist on it. In any case, the creation of concepts still remains philosophy's task.[4] Pertinently, or impertinently, Parnet then asks Deleuze if he sees himself as having created his own Deleuzian philosophy, even during what he might call his own apprenticeship. Deleuze characteristically deflects the compliment, suggesting instead and simply that his point of honor is to have tried to state what problem corresponded to whatever the kind of concept he tried to create. For without this dual focus, the project of philosophy would have all been empty chatter ("H as in History of Philosophy").

Within this philosophical project, writing and the literary constitute privileged examples for Deleuze, both as experiential and experimental references in his philosophical explanations and as a topic proper in a number of the interview segments. That is, Deleuze frequently explains his conception of philosophy—creating "concepts" and discovering problems into which these concepts intervene—in terms that overlap with the experiences of writers and artists. For example, in "I as in Idea" Deleuze provides an outline of the reflections that he would develop with Guattari for *What Is Philosophy?* stating that the connection between concepts and percepts is in affect, that is, becomings that exceed the power of action (*puissance*) of the creator who goes through them. He then implicitly relates the philosophical concept to the French poet Rimbaud through an evocation of the visionary practices of his favorite philosophers. If one takes a philosophical concept, Deleuze continues, it causes one to see things, visions, since the greatest philosophers all have this "seeing" or visionary trait or aspect, at least the philosophers that Deleuze admires: Spinoza, one of the most visionary of philosophers, causes one to "see"; Nietzsche does as well. They all hurl forth fantastic affects, Deleuze says, and he finds a music in these philosophers just as, inversely, music makes one see some very strange things, colors and percepts. Deleuze imagines a kind of circulation of these dimensions into each other, between philosophical concepts, pictorial percepts, and musical affects. There's nothing surprising in there being these resonances, he maintains, just the work of very different people, but work that never stops interpenetrating ("I as in Idea").

The relations between the visionary effects and the corresponding affects find their expression in what Deleuze calls "a music," and as we have seen already, this conceptual encounter is a crucial one in Deleuze's thinking—not just the musical model employed in the seminar context (chapter 2), but es-

pecially the musical conception of creation and friendship (chapter 1) evident throughout his work and collaboration with Guattari.

Writing

Deleuze thus repeatedly emphasizes the importance of the ways artists, for example, through their concern with color (painters) and style (authors) create implicit links to philosophy through their encounters with the vital expression of life, and I want to link these different forms of encounter through philosophy to Deleuze's reflections on writing and the literary.[5] At different points in *L'Abécédaire* and in his writing, as in the essay "He Stuttered . . . ," Deleuze suggests that writing means "stuttering in language," that "it is no longer the character who stutters in speech; it is the writer who becomes *a stutterer in language.* He makes language as such stutter: an affective and intensive language, and no longer an affectation of the one who speaks" (*ECC* 107; emphasis in original). To Parnet's suggestion that, for Deleuze, his childhood really has little importance, Deleuze responds, yes, necessarily so. He considers the writing activity to have nothing to do with an individual affair, not something personal or a small private affair. Writing is becoming, he says, becoming-animal, becoming-child, and one writes for life, to become something, whatever one wants except becoming a writer and except an archive. Although he does respect the archive, it has importance for the sake of doing something else—presumably establishing a record rather then dwelling self-indulgently on his small private affair. He insists that speaking of his own personal life has no interest, nor does being a personal archive ("E as in *Enfance* [Childhood]").

Deleuze often expressed in his writing and thought a disdain for the personal and a need to search for becomings beyond the personal. Such becomings arise through encounters with events that might inspire or jolt a thought or idea, and such a revelation is often manifested through an uncertain, stammering manner. But such a discovery, however hesitant, is no less important and active in the creative process than a slow, careful search for expression; indeed, from Deleuze's perspective, thought necessarily proceeds from such jolting encounters. To provide an example of this process, Deleuze reads a brief text from Osip Mandelstam's *The Noise of Time* (the citation is included in *Essays Critical and Clinical* as well), which concludes: "This congenital stuttering weighs heavily on me and many of my contemporaries. We were not taught to speak but to stammer—and only by listening to the swelling noise

of the century and being bleached by the foam on the crest of its wave did we acquire a language" (*ECC* 108). Deleuze then picks up his commentary after his recitation from Mandelstam's text: That's what writing is, stuttering in language, pushing language to the limit, becoming an animal, becoming a child, not from one's own childhood, but rather "the childhood of the world." A writer does not appeal directly to his or her private life—what Deleuze calls "totally disgusting, truly shit"—does not dig through family archives, but rather remains a child of the world. A writer becomes, but not a writer or his or her own memorialist ("E as in *Enfance* [Childhood]").

Clearly, Deleuze's conception of writing as the stammering of language contains an implicit and crucial ambiguity. On the one hand, he is opposed to anything that would contribute to what he calls in *Negotiations* "the conspiracy of imitators" at the source of the "crisis in contemporary literature" (*N* 128). Because of the "system of rapid turnover" of books made necessary by the "system of bestsellers," the result is "selling people what they expect: even what's 'daring,' 'scandalous,' strange, and so on falls into the market's predictable forms" (*N* 128).[6] On the other hand, the ambiguity regarding the stammering of language is revealed in Deleuze's comments against literature as one's "tiny private affair." For this position follows Deleuze and Guattari's well-known rejection of "the eternal daddy-mommy, an Oedipal structure," in this case resulting in a literature that ultimately seeks to reconstitute the father (*ECC* 2). These comments also presuppose the counter-value of a literature conceived otherwise, that is, a stammering, as Deleuze describes it in the introduction to *Essays Critical and Clinical.* Deleuze there emphasizes the importance of the problem of writing, understood, "as Proust says, [as] invent[ing] a new language within language, a foreign language, as it were" (*ECC* lv). With this invention, says Deleuze, writers "bring to light new grammatical or syntactic powers . . . [and] force language outside its customary furrows," rendering language delirious (*la fait délirer*) (*ECC* lv).

Deleuze sees language "in its entirety [as] tend[ing] toward an 'asyntactic,' 'agrammatical' limit, or that communicates with its own outside" (*ECC* lv). However, he argues that this limit is not "outside language" but "is the outside *of* language" ("*elle en est le dehors*"), a limit "made up of visions and auditions that are not of language, but which language alone makes possible" (*ECC* lv). This formulation relates to Deleuze's belief that language is "a painting or a piece of music, but a music of words, a painting with words, a silence in words," allowing authors to "attain pure visions, but visions that are still related to language in that they constitute an ultimate aim, an outside,

an inverse, an underside, an inkstain or unreadable handwriting" (*ECC* 113). Moreover, these visions and auditions are invented by a process of delirium that "driv[es] words from one end of the universe to the other," yet it remains *en-deça,* at the border of "the *clinical state* [of delirium where] words no longer open out onto anything," thus making of literature "a mode of health" [*une santé*] (*ECC* lv; emphasis in original). In this way the different texts in *Essays Critical and Clinical* form "an aggregate of paths," external and intersecting, constituted by problems, texts, and their authors; for each literary work is "a voyage, a journey" that "travels along this or that external path only by virtue of the internal paths and trajectories that compose [a work], that constitute its landscape or its concert" (*ECC* lvi).

The voyage or journey that the texts in *Essays Critical and Clinical* form for Deleuze is based not only on a work's internal trajectories—for example, thematic, stylistic, semiotic, linguistic, and narrative, to name but a few—but also on a work's imbrication in an array of problems, notably philosophical and also socio-critical, as well as with intertexts and authors. In this sense, his works with Guattari, and particularly *What Is Philosophy?* (1994), are eminently critical and clinical works, given the many concepts and problems that they address throughout their collaborative project. Deleuze presents general statements of this perspective in at least three essays in *Essays Critical and Clinical:* "Literature and Life," "He Stuttered," and "What Children Say."[7] In the first, Deleuze links Literature to Life through the fundamental process for writing of "becoming," a process he calls "a passage of Life that traverses the livable and the lived" (*ECC* 1). For Deleuze, the sole thing that does *not* become through writing is Man, insofar, says Deleuze, "as man presents himself as a dominant form of expression that claims to impose itself on all matter." *La honte d'être un homme* [The shame of being a man], Deleuze asks: "Is there any better reason to write?" (*ECC* 1).

This curious yet important link between writing and "the shame of being a man," that is, between artistic creation and resistance, emerges in Deleuze's moving commentary about Primo Levi in *L'Abécédaire.* This segment links very nicely literary creation and resistance to the creation of literary characters and, in the last lines of the excerpt, to the most desperate final act of life that marked Levi as well as Deleuze. Deleuze approaches the question of creating as resistance with reference to Primo Levi, whose writing affected him on this topic. Deleuze says that one of the great motifs in art and thought is a certain "shame of being a man," and he feels that Levi is the writer and artist who stated this most profoundly. In an extremely moving book that he wrote fol-

lowing his return from the Nazi death camps, Levi was able to speak of this shame. He said that when he was freed, the dominant feeling was one of the shame of being a man. Deleuze considers this to be at once a beautiful expression, not at all abstract, but quite concrete. Yet for Deleuze, this phrase does not mean certain stupidities that some people might like to attribute to it—notably, that we are all assassins, that we are all guilty of Nazism. Levi says that it doesn't mean that the executioners and the victims are all the same, and Deleuze feels that we should not be made to believe this, that there should be no assimilating the executioners with victims.

So the shame of being a man does not mean that we are all the same or that we are all compromised. It means several things, a very complex feeling, not unified. It means, at once, how could *some* humans [*hommes*]—*some,* Deleuze insists, that is, others than me—do that? And second, how have I myself nonetheless taken sides? Deleuze says this does not mean one has become an executioner, but still one took sides in order to have survived, and there is a certain shame in having survived in the place of friends who did not survive. So the shame of being a man is a composite feeling; and at the basis of all art, says Deleuze, there is this very strong feeling of the shame of being a man. The result of this feeling is that art consists of liberating the life that humans have imprisoned since, as Deleuze insists, men never cease imprisoning life, killing life—hence, the shame of being a man. So the artist is the one who liberates a powerful life, a life that's more than personal life, not just his or her life. This segment of the video interview is extraordinarily moving, for Deleuze quite evidently speaks with passion of the important intersection between creation, writing, and resistance, encompassed by this expression "the shame of being a man," by imprisoning and eliminating life, even only in blocking possibilities of creative expression.

At this point in the video interview a new tape starts, and Parnet brings Deleuze back to this idea of the artist and resistance, the role of the shame of being a man, art freeing life from this prison of shame. Deleuze insists that this resistance means ripping life forth (*arracher la vie*), life's liberation, and that's not at all something abstract. Deleuze asks what a great character in a novel is. It's not a great character borrowed from the real and even inflated: he refers to Charlus in Proust's *In Search of Lost Time,* who is not the real-life Montesquiou, not even inflated by Proust's brilliant imagination. Deleuze says these are fantastic powers of action in life (*puissances de vie*), however badly it turns out. A fictional character has integrated into itself—Deleuze pauses, then calls it a kind of giant, an exaggeration in relation to life but not an exaggeration

in relation to art, since art is the production of these exaggerations, and it is by their sole existence that this is resistance. Or pursuing another direction, Deleuze connects these reflections with the theme "A as in Animal": writing is always writing *for* animals, that is, not *to* them, but in their place, doing what animals can't, writing, freeing life from prisons that humans have created, and that's what resistance is. That's obviously what artists do, Deleuze says. And he adds: There is no art that is not also a liberation of life forces, there is no art of death.

Parnet points out, however, that art sometimes does not suffice, that Primo Levi finished by committing suicide much later. Deleuze responds, Yes, but he committed suicide personally; he could no longer hold on, so he committed suicide to his personal life. But, he continues, there are four pages or twelve pages or a hundred pages of Primo Levi that will remain eternal resistances, so it happens this way.[8] That art exaggerates relatively—that is, not in relation to art itself, but in relation to life—is one means by which art effects the liberation and thus resistance to the shame of being a man—through a liberation of life forces ("R as in Resistance").

Deleuze argues in "Literature and Life" that "to become is not to attain a form (identification, imitation, Mimesis), but to find the zone of proximity, indiscernibility, or indifferentiation such that one can no longer be distinguished from *a* woman, *an* animal, or *a* molecule—neither imprecise nor general, but unforeseen and nonpreexistent, singularized out of a population rather than determined in a form" (*ECC* 1; translation modified). Readers familiar with Deleuze and Guattari's writings will recognize the opposition in the preceding sentence as the fundamental tension between the individual's sequestration within fixed forms (whether through identification or imitation) and the liberating movement toward different forms of becoming, developed most fully in plateau 10 of *A Thousand Plateaus.* For zones of proximity, says Deleuze, can be established "with anything, on the condition that one creates the literary means for doing so" (*ECC* 2), that is, through a process of becoming that is necessarily in-between, stripped of the confining specificity of definite article *the* (*ECC* 2). This rejection of personalizing, privatizing traits of writing (and living) corresponds to Deleuze's insistence that literature "exists only when it discovers beneath apparent persons the power of an impersonal—which is not a generality but a singularity at the highest point: a man, a woman, a beast, a belly, a child" (*ECC* 3). Deleuze does not reject individuated characters, but he finds that "all of their individual traits elevate them to a vision that carries them off in an indefinite, like a becoming that is

too powerful for them: Ahab and the vision of Moby-Dick" (*ECC* 3). So, borrowing from Bergson, Deleuze argues that "fabulation—the fabulating function—does not consist in imagining nor in projecting an ego. Rather, it attains these visions, it raises itself all the way up to these becomings and power" (*ECC* 3; translation modified). Again, this visionary expression corresponds to the opening of forces away from the imprisoning tendency in humans, as an active resistance.

Deleuze rejects writing based on one's neuroses, seeing the writer rather as a clinician, as "the physician of him/herself and of the world. The world is the set of symptoms whose illness emerges with man. Literature then appears as an enterprise of health" (*ECC* 3). He maintains that the concept of "health as literature, as writing, consists in inventing a people who are missing. It is the task of the fabulating function to invent a people" (*ECC* 4). However, rather than a people "called upon to dominate the world," the people thus evoked are "a minor people, eternally minor," perhaps existing only "in the atoms of the writer, a bastard people, inferior, dominated, always in becoming, always incomplete" (*ECC* 4). And this literature as collective assemblage of enunciation, says Deleuze, is delirium—not delirium of "the disease par excellence, whenever it erects a race it claims is pure and dominant" (*ECC* 4), but rather, "the measure of health when it invokes this oppressed bastard race that ceaselessly stirs beneath dominations, resisting everything that crushes and imprisons, a race that is outlined in relief in literature as process" (*ECC* 4). Despite the potential danger for this process of becoming to be interrupted by a diseased state—for example, when literature is pushed "toward a larval fascism, the disease against which it fights"—the ultimate aim of literature, says Deleuze, is to release in delirium "this creation of a health or this invention of a people, that is, a possibility of life" (*ECC* 4).

Both in this essay and in the one entitled "He Stuttered," Deleuze explains the different ways in which a writer renders language foreign by making it stutter and stammer, by creating "an affective and intensive language, and no longer an affectation of the one who speaks" (*ECC* 107). To any mere marker of expression (such as "he stuttered" inserted into a text), an author must link a "corresponding form of content"—"an atmospheric quality, a milieu that acts as the conductor of words—that brings together within itself the quiver, the murmur, the stutter, the tremolo, or the vibrato, and [that] makes the indicated affect reverberate through the words" (*ECC* 108). Thus, again evoking the musical model, Deleuze says that this creative approach connects to the destabilization of a major language by great writers who render language

minor, that is, to "make the language take flight [by] send[ing] it racing along a witch's line, ceaselessly placing it in a state of disequilibrium, making it bifurcate and vary in each of its terms, following an incessant modulation" (*ECC* 109). It is in this way that "a great writer is always like a foreigner in the language in which he/she expresses him/herself, even if this is his/her native tongue" (*ECC* 109).

Style

The brief examples of great writers that abound in these essays—notably Kafka, Gherasim Luca, Beckett, Péguy, Melville, Artaud—point to literary effects and affects that relate to Deleuze's particular definition of "style" as "the foreign language within language," that is, "to make one's language stutter, face to face, or face to back, and at the same time to push language as a whole to its limit, to its outside, to its silence—this would be like the *boom* and the *crash*" (*ECC* 113). To the topic of style is devoted a separate letter in *L'Abécédaire,* where he develops several specific examples—notably, Charles Péguy, Proust, Kerouac, and Céline—to discuss the treatment that language must undergo in order for a writer's style to emerge**.** He chooses examples of great stylists: Gherasim Luca, a poet, Deleuze suggests, generally creates stuttering, not of his own speech, but he makes language stutter. Another example is Charles Péguy, quite odd, says Deleuze, because Péguy is a certain kind of personality about whom one forgets that, above all, he is among the great artists and is totally crazy. Deleuze says that never has anyone written like Péguy, and never will anyone write like Péguy, since his writing belongs among the great styles of French language, one of the great creators of the French language. What did he do? One can't say that his style is a stuttering; rather, he makes the sentence grow from its middle: instead of having sentences follow each other, he repeats the same sentence with an addition in the middle of it which, in its turn, will engender another addition, and so forth. He makes the sentence proliferate from its middle, by insertions. That's a great style, Deleuze concludes.[9]

So there is the first aspect: to make language undergo an incredible treatment. That's why a great stylist is not someone who conserves syntax but is a creator of syntax. Deleuze says he doesn't let go of Proust's lovely formula: *chefs d'oeuvre* are always written in a kind of foreign language. A stylist, says Deleuze, is someone who creates a foreign language in his or her language. It's true of Céline, of Péguy. He continues: at the same time as this first aspect—

causing syntax to undergo a deforming, contorting treatment, but a necessary one that constitutes something like a foreign language in the language one writes in—the second point is, through this very process, to push all language all the way to a kind of limit, the border that separates it from music. One produces a kind of music. If one succeeds, it is with these two things, and it is necessary to do so—it is a style, it belongs to all the great stylists. All of this happens at once: implant within language a foreign language, carry all language to a kind of musical limit—this is what it means to have a style.

Parnet quickly seizes the moment, as is her wont throughout *L'Abécédaire,* by asking if Deleuze thinks he has a style, and he bursts out laughing, saying "O! la perfidie!" (Oh! The betrayal!). But Parnet persists undaunted, stating that she sees a change from his first books. Deleuze says that the proof of a style is its variability and that generally one goes toward increasingly sober style, but that does not mean less complex. Deleuze thinks immediately of one of the writers he admires greatly from the point of view of style, Jack Kerouac. At the end of his career, says Deleuze, Kerouac's writing was like a Japanese line drawing, a pure line, reaching a sobriety. But that really implies, then, the creation of a foreign language within the language. Deleuze also thinks of Céline, and he finds it odd when people still congratulated Céline for having introduced the spoken language into written language [in *Voyage au bout de la nuit*]. Deleuze considers this "*une bêtise,*" nonsense, completely stupid, because in fact, a complete written treatment is required in language: one must create a foreign language within language in order to obtain through writing the equivalent of the spoken language. So Céline didn't introduce the spoken into language—that's just stupid to say that, Deleuze exclaims. But when Céline received a compliment, Deleuze continues, he knew that he was so far away from what he would have wanted to create, so that would be his second novel. In *Mort à Crédit,* he gets closer, but when it is published and he is told that he has changed his style, he knows again that he is very far from what he wanted, and so what he wanted, he is going to reach with *Guignol's Band,* where, in fact, language is pushed to such a limit that it is close to music. It's no longer a treatment of language that creates a foreign language but an entire language pushed to the musical limit. So by its very nature style changes; it has its variation ("S as in Style").[10]

The importance of style is crucial, for it can be linked at once to resistance, that is, subverting syntax and pushing language to extreme limits, and also to a play of signs that is as extreme as it is variable. And Parnet's "perfidious" intervention on the matter of Deleuze's own style is a spontaneous indica-

tion of how friends' styles intersect, collide, with signs emitted in give-and-take fashion—Parnet's opportunistic question and Deleuze's laughter, then his careful maneuver to answer with reference to authors other than himself. In many ways, friendship too has the potential for jolting an encounter and inciting ideas, since the collision of styles can often precisely result in creation. Although Deleuze dismisses this assertion early in *L'Abécédaire* when he rejects the "disgusting practice of colloquia" ("C as in Culture"), his collaborative works suggest that such encounters with people, and not just with things, can indeed take place, and productively.

The point that Deleuze makes about Céline in *L'Abécédaire* returns at the end of "Literature and Life," Deleuze insisting that an author knows well the work he or she still needs to accomplish: "We sometimes congratulate writers, but they know that they are far from having achieved their becoming, far from having attained the limit they set for themselves, which ceaselessly slips away from them" (*ECC* 6). Then, commenting on Virginia Woolf, Deleuze makes the statement I cite as this chapter's epigraph: "To write is also to become something other than a writer. To those who ask what literature is, Virginia Woolf responds: Who is speaking to you about writing? The writer does not speak about it, but is concerned with something else" (*ECC* 6; translation modified). This "something else" is a becoming that, in my view, connects the concepts addressed in these three chapters—creativity, pedagogy, and the literary and style. For as Deleuze defines becoming in "What Children Say," we all, starting as children, traverse milieus "made up of qualities, substances, powers, and events" (*ECC* 61), and thus "a list or constellation of affects" emerges, the creation of "maps, both extensive and intensive" as becoming (*ECC* 64–66). Whether in works of art or in learning, a trajectory operates on maps, "a redistribution of impasses and breakthroughs, of thresholds and enclosures, . . . not only a reversal of directions, but also a difference in nature" (*ECC* 63). In literature, the creation of style through syntactical decomposition and invention yields the "visions and auditions" that "are not fantasies, but veritable Ideas that the writer sees and hears in the interstices of language, in its intervals, . . . like an eternity that can only be revealed in a becoming, or a landscape that only appears in movement" (*ECC* 5). In speaking of writing and literature through the critical and clinical perspective, Deleuze himself seeks this "something else" in the manner of Rimbaud, "as seer and hearer," within the literary and aesthetic, "the passage of life within language that constitutes Ideas" (*ECC* 5).

This "passage of life" brings me back to Parnet's insistent question to De-

leuze about his own style (in "S as in Style"). For in this segment we find an encounter through the contact of two styles as Parnet seeks to spark Deleuze in order to produce "something else" beyond his reflections on the literary. Parnet persists, not accepting Deleuze's avoidance strategy, and Deleuze responds about the nature of his own style by avowing modestly that he lives the problem of style, that he can only obtain the desired movement of concepts in his works by traversing style, that is, style as a perpetual process of encounter such that he is willing to rewrite his pages continually to achieve the desired concept. As examples, Deleuze points out two books that followed this coalescence of concepts with and through composition—*Logic of Sense,* that Deleuze describes as adhering to a kind of serial composition, and *A Thousand Plateaus,* a composition by plateaus. Deleuze maintains that both are nearly musical compositions. Composition, he says, is a fundamental element of style. Sensing that she may be succeeding in her search for "something else" in Deleuze's reflections, Parnet then asks about something he said earlier: if, in Deleuze's current mode of expression in the late 1980s, he is now closer to what he wanted than he was twenty years earlier, or if he is producing something else entirely. Deleuze responds that, at that very moment in what he is doing, in what he has not yet completed, he is getting closer, is grasping something that he was looking for and hadn't found before.

Parnet here shifts the discussion by asserting that Deleuze's style is not only literary, but that he is in fact open to style in all domains. For example, she says, Deleuze lives with an elegant wife, Fanny, and has a very close friend, Jean-Pierre Bamberger, who is also quite elegant. These and other aspects of his life would suggest that Deleuze is very sensitive to this elegance. Deleuze first says he feels a bit out of his depth (*depassé*) by her remarks, and that while he'd like to be elegant, he knows quite well that he isn't. For him, elegance consists already in the ability to perceive what elegance is. It has to be this way, since there are people who miss it entirely and for whom what they call elegance is not at all elegant. So a certain grasp of what elegance is belongs to elegance. This elegance that impresses Deleuze is a domain like anything else, that one has to learn about, in which one has to be somewhat gifted.

He then asks Parnet why she posed this question, and she replies that it was for the question of style, that one finds in all domains. Of course, Deleuze says, but this aspect is not part of great art. After pausing, he says that what's important—besides elegance, which he likes greatly—is all these things in the world that emit signs. So in this, great elegance as well as vulgarity emit signs, and it's more than just elegance that Deleuze finds important: it's the

very emission of signs. This fact explains why he always liked and still likes Proust so much, for the society life (*mondanité*), the social relations (*rapports mondains*). This is a fantastic emission of signs, for example, what's known as a "gaffe." This is a noncomprehension of a sign, signs that people don't understand. Society life exists, then, as a milieu of the proliferation of empty signs, but it's also the speed of their emission, the nature of their emission. This connects back to animal worlds, because animal worlds also are emissions of signs. Animals and social "animals" (*mondains*) are the masters of signs. Here Parnet remarks that although Deleuze doesn't go out much, he has always been much more favorably disposed to social gatherings (*soirées mondaines*) than to convivial conversations, to which Deleuze agrees readily. He explains that in social milieus of such *soirées,* people are not going to argue or debate (*discuter*); this vulgarity is not part of that milieu. Rather, conversation moves absolutely into lightness, that is, into an extraordinarily rapid evocation, into speeds of conversations. Again, says Deleuze, these are very interesting emissions of signs.

The movement of Deleuze's thought, and my tracing of it, links the literary through style to the worldly signs and their emission, which often include relations of friendship through a broad range of encounters, and not only those producing the flash of creativity. One can argue that the perception of elegance, and thus appreciation of style, is itself a form of encounter, one that may not attain the jarring production of thought but that still has importance within the social milieu. For as Deleuze states frequently in *L'Abécédaire* as well as in different interviews and essays (notably, in *Negotiations*) and in *What Is Philosophy?* his own writings as well as his conception of philosophy consist in attempting to make philosophy equally available to nonphilosophical readings. What Deleuze undertakes in all his works, but particularly those that are ostensibly "nonphilosophical"—for example, from the 1964 *Marcel Proust et les signes* onward—is to find the proper angle along which he can carefully engage with concepts and their concurrent problems, enlivening them in relation to an author's own thought and creation. In turn, this enlivening approach allows readers to engage with Deleuze's (and Guattari's) concepts in an effort to "follow the line," that is, to extend these concepts ever farther in increasingly dynamic directions.

In terms of the literary, I believe that Deleuze's conception of understanding writing in critical/clinical terms offers alternate perspectives for conceptualizing diverse relations of literature, not with its "others" but with its *semblables,* that is, with approaches that ask complementary and mutually enlivening

questions. These questions relate to style, among other things; and in this context, we can see that Deleuze almost effortlessly shifts the focus yet never loses sight of the philosophical aspect of the nonphilosophical. This focus is not just evident in his discussion of social relations that include but are not limited to friendship. In the next section of *L'Abécédaire,* following the discussion of style, Deleuze addresses his lifelong love of tennis and thus develops a fascinating analysis of tennis styles—notably of Jimmy Connors, Bjorn Borg, and John McEnroe—that links philosophical concerns to a nonphilosophical topic precisely through the concept of style ("T as in Tennis").

However, far from proposing Deleuze's perspectives on literature as constituting some kind of fixed method, I believe that sound pedagogy in literary studies corresponds to a basic methodological attitude that Deleuze calls "the slow, cautious modesty" (*lente modestie*) of the pre-color stage that precedes creating one's own philosophical or, in this case, literary theoretical models (see "H as in History of Philosophy"). Moreover, it would be a mistake to present the critical and clinical perspective as constituting as much a method as a means of developing interdisciplinary connections between literature and other fields, something that corresponds precisely to Deleuze's interest in exploring the nonphilosophical reading of philosophy as much as the philosophical. Indeed, my use of the expression "*the* critical and clinical perspective" may do Deleuze a disservice. Just as he insists on the power of the impersonal, he concludes "E as in *Enfance* (Childhood)" with a plea that "people don't understand the importance of the indefinite article" and maintains finally that "the indefinite article has an extreme richness." This perspective on the indefinite article helps clarify Deleuze's comment about Levi's suicide. That is, one may well ask what it means to have "committed suicide personally"—that is, how else *would* one commit suicide? Yet the distinction Deleuze makes in his answer about Levi leads toward the force of resistance inherent to *a life,* a concept that Deleuze discusses, with reference to Blanchot's *The Space of Literature,* in *Difference and Repetition* (112–13), and then in his final essay, "Immanence: A Life . . ." (1995). The life of the individual, Deleuze argues, "has given way to an impersonal and yet singular life, which foregrounds a pure event that has been liberated from the accidents of internal and external life, that is, from the subjectivity and objectivity of what comes to pass" (*TR* 386–87). From this perspective, Levi's works as enduring evidence and testimony of resistance are beyond *the* life such that the "life of such individuality is eclipsed by the singular life immanent of a man who no longer has a

name, though he can be mistaken for no other. A singular essence, a life . . ." (*TR* 387).[11]

In terms of the literary, what makes Deleuze's works so exciting is the ways in which he moves from the fundamentals of reading—be it of Proust or of Freud—toward increasingly vital modes of comprehending how the textual works are enlivened—indeed, how they actually work from his particular perspectives, notably the emission of different sorts of signs. Yet without the hard, careful, and modest preparatory work of reading and comprehending primary texts, such engagement with opening lines of flight, of discovering how works are configured as "a voyage, a journey," simply would not be possible. Similarly, the question of apprehending and appreciating styles of any sort, but particularly those that move beyond literary texts into social and lived contexts, is based on a careful cultivation of the enlivening experiences of encounter. The results of such experiences, as we have seen in the first part of this study, can be found in diverse domains—of art and creativity, of teaching and learning, and of writing and styles of being through becoming. In many ways, through the juxtaposition of interview summaries with texts in these chapters, I have traced *a* critical and clinical perspective, one that helps us develop further the complementary perspectives we have already examined, practices that correspond ultimately to the fundamentals of creativity and friendship.

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4 *The Folds of Friendship*

Derrida, Deleuze, Foucault

How can I find it again, how can I, in my speech, recapture this prior presence that I must exclude in order to speak, in order to speak it? And here we will evoke the eternal torment of our language when its longing turns backward toward what it always misses, through the necessity under which it labors of being the lack of what it would say.

Maurice Blanchot, *The Infinite Conversation*

In a poignant text published in the 7 November 1995 issue of the Parisian newspaper *Libération,* Jacques Derrida writes that with Gilles Deleuze's death, "I will have to wander all alone in this long conversation we were supposed to have together" (*il me faudra errer tout seul dans ce long entretien que nous devions avoir ensemble*).[1] Derrida evokes their friendship as based not merely on sharing common enemies but also on a common love of philosophy (despite their different conceptions of it), and as a melancholy survivor, he relates Deleuze's death to "this terrible and somewhat false word," *génération,* that constitutes a haunting *ritournelle,* or refrain, throughout this tribute: "Each death is unique, of course, and therefore unusual [*insolite*], but what can one say about this unusual when, from Barthes to Althusser, from Foucault to Deleuze, it multiplies, as if in a series, all these ends beyond the ordinary [*toutes ces fins hors du commun*] in the same 'generation'? And Deleuze was also the philosopher of serial singularity" (Derrida 2001, 193; translation modified).

These citations serve as a departure point to explore the Derrida-Deleuze-Foucault nexus from the perspectives of the "folds of friendship." With this formula, I evoke the imbrication of writing as event with the affect of thinking that constituted the complex and disjunctive relations, and indeed non-relations, between these authors. These relations, I will argue, are best negotiated by establishing a resonance with the thought of Maurice Blanchot, a project in which I have already been guided by the insightful research of

Eleanor Kaufman.[2] Not only does Deleuze evoke such a resonance in discussing Foucault's conception of "subjectification," to which I return in chapters 6 and 7, but this resonance also provides a line of flight through Deleuze to Derrida's solidarity with their "shared admirations," Nietzsche, Artaud, Blanchot. Like these writers, says Derrida, "Deleuze never lost sight of this alliance of necessity with the aleatory, chaos, and the *untimely* [*l'intempestif*]" (2001, 125–26).

Blanchot serves in this way as what Deleuze calls a "mediator," which, as we saw earlier with reference to Deleuze's relations with Guattari, encompasses the necessity of working "in some series, even a completely imaginary one" (*N* 125). These series may have several terms or even "complicated branching series," but their operation, Deleuze insists, would allow the serial interlocutors to "'falsify' established ideas," especially their own, "which is to say that each of us understands in his own way notions put forward by the other" (*N* 125–26). For as Deleuze concludes, "These capacities of falsity to produce truth, that's what mediators are about" (*N* 126). As we have seen in Part I, Deleuze's extensive exchange with Parnet allows him to enter a broad range of series, to fold these over and back upon one another in a dynamic process of falsification and truth-seeking. In this section, I want to extend this image of the very "complicated branching series" to an array of folds of friendship into which Deleuze enters. To do so, I propose to place into mutual resonance a number of statements drawn from the creative nexus in question, passing from Foucault and Deleuze to Foucault and Derrida, and finally to Derrida and Deleuze. The sense, or direction, of this assemblage of and in resonance is to sketch the outlines of what we can call affective alliances between these authors, conjoined to their additional and shared alliance with Blanchot, and thereby to understand the potential and limits of friendship in its functioning at once as a concept and as a practice.[3]

In a 1978 interview with Moriaki Watanabe (the Japanese translator of Foucault's *History of Sexuality* I), entitled "La scène de la philosophie" (the scene, or stage, of philosophy), the interviewer invites Foucault to speak about his friends "Gilles Deleuze, whose name we mentioned toward the start of our conversation, or about Pierre Klossowski, or even Georges Bataille, Maurice Blanchot, who sparkle throughout your books like magical constellations." Foucault responds quite eloquently with evident emotion:

> Let us speak about friends, then, but I will not speak to you of friends as such. I belong perhaps to a rather old-fashioned generation for whom friendship is something at once capital and superstitious. And I confess that

> I always have some difficulty in completely superimposing or integrating relationships of friendship with organizations, political groups, schools of thought, or academic circles. Friendship for me is a kind of a secret Freemasonry, but with some visible points. You spoke of Deleuze who is clearly someone of great importance for me. I consider him to be the greatest current French philosopher. (1994, 3:589; my translation)

Watanabe interjects here the citation: "The century to come will be Deleuzian?" and as I noted above in the introduction, Foucault immediately corrects and amplifies this statement:

> One has to imagine what kind of climate we live in in Paris. I recall quite well how I used that sentence. But this is what it was: at this moment—we were in 1970—very few people know Deleuze. Some initiates understand his importance, but a day will come perhaps when "the century will be Deleuzian." That is, "century" taken in the Christian sense of the term, the common opinion as opposed to the elite, and I would say that this will take nothing away from Deleuze's importance as a philosopher. It was in its pejorative sense that I used the word "century." (1994, 3:589; my translation)[4]

Foucault then confesses to having not given sufficient credit to the influence on him of Deleuze, Klossowski, Bataille, and Blanchot, stating:

> I believe that I have not done so more out of timidity than ingratitude. I say timidity because I consider their literary or philosophical *oeuvre* as so much more important than anything that I could ever do, that I find it quite unsavory for me to valorize what little I have tried to do by placing it under the sign or protection of their names as one might some divinity, and I do not want to seek any patronage for myself, especially not from people that I hold in too high a regard to call upon as my godfathers. (1994, 3:589; my translation)

I cite these responses, first, to signal the sense in which Foucault's thought, according to the author himself, is indebted to his literary and philosophical precursors and fellow travelers. However, I also cite them to emphasize the extent to which they resonate with Blanchot's brief but important essay on "Friendship" (from the volume of the same title). This essay serves as an important link to understanding not only Foucault's insistence on the secret ties of friendship but also Derrida's homage to Deleuze and Deleuze's reflections on the fold, series, and subjectification. In one's attempt to speak of "this friend," Blanchot maintains that "there are no witnesses," and "everything we say tends to veil the one affirmation: that everything must fade and that

we can remain loyal only so long as we watch over this fading movement, to which something in us that rejects all memory already belongs" (1997, 289). While the friend's books may remain, Blanchot insists that "the strangeness of the end" creates an unpredictability of the friend's thought that helps preserve this thought as much, if not more than, the friend's "mobility of life." Yet the end as event, "even when it occurs," Blanchot observes, "[is] never a reality that can be grasped. . . . It is this unpredictable that speaks when he speaks, it is this which in his lifetime conceals and reserves his thought, separates and frees it from all seizure, that of the outside as well as that of the inside" (1997, 290). The force of "this unpredictable," then, would serve paradoxically as much as a potential for grasping the friend's thought as it does to limit that accessibility.

Such a paradox seems to define the actual relations of friendship between Deleuze and Foucault. On one hand, Deleuze's appreciation of Foucault's works during the latter's life is well established as is their collaboration on intellectual, philosophical, and political issues. On the other hand, less well known (and they have no need to be known) are the intimate circumstances of Deleuze's actual relations with Foucault, which were quite intense, no doubt, even after the point at which their well-documented "rupture" occurred.[5] However, since Foucault and Deleuze did continue to exchange letters about each other's work,[6] it is perhaps just as accurate to consider this "rupture" as a process of distancing, as Deleuze suggests in a letter to James Miller in 1990. First, says Deleuze, "for a long time I had followed [Foucault] politically; and at a certain moment, I no longer totally shared his evaluation of many issues" (Miller 1993, 298). However, this did not constitute an "alienation" between them or require any "commentary." Deleuze insists that "it was not out of disagreement that we stopped seeing each other, but on the contrary, it was because we no longer saw each other [by force of circumstance] that a kind of incomprehension, or distance, settled in" (1993, 298). Finally, Deleuze expresses his regret at not seeing or even calling Foucault: "Rightly or wrongly, I believed that he desired a deeper solitude, for his life, for his thought, and that he had need of this solitude, maintaining relationships only with his closest friends. I now think that I should have tried to see him again, but I did not think to try, out of respect" (1993, 298).

What is certain is that their particular friendship never ceased.[7] Even if one might prefer to see the glass half empty rather than half full (i.e., their rupture as a mark of a definitive and inexorable distance incompatible with friendship), one must still account for Foucault's remarks to Watanabe, made *follow-*

ing the supposed "rupture," and also for the punctual, yet significant impact of Foucault's work on Deleuze's developing project with Guattari, *A Thousand Plateaus*.[8] Indeed, in a 1986 interview in *Libération,* Deleuze describes his relation to Foucault not as a relation of jealousy or rivalry; rather, using Foucault's own terms, Deleuze describes the relation as one of "passion" rather than love, with strong and weak phases (*N* 85), a distinction to which I return in chapter 7. Moreover, in *L'Abécédaire* he responds to Claire Parnet on the question of "friendship" by commenting on what it means to have something in common with someone. He suggests that this commonality is not merely to have ideas in common but to have a language and even a pre-language in common as well. He maintains further that there are people that one can never understand or speak to even on the simplest matters, and others with whom one might disagree completely but can understand deeply and profoundly even in the most abstract things, linked through this indeterminate basis that is so mysterious. Then Deleuze refers briefly to his friendship with Foucault, stating that their relations corresponded to this mysterious kind, of not needing to speak in order to appreciate and understand each other ("F as in Fidelity").

The definition that Blanchot gives of "friendship" helps us see more fully the mutual resonance of these relations, which pass "by way of the recognition of the common strangeness that does not allow us to speak of our friends, but only to speak to them, not to make them a topic of conversations (or essays), but the movement of understanding in which, speaking to us, they reserve, even on the most familiar terms, an infinite distance" (1997, 291). Such a distance, Blanchot argues, is the very basis for that which separates to become relation, and he could well be referring to Deleuze and Foucault when he says: "It is the interval, the pure interval that, from me to this other who is a friend, measures all that is between us, the interruption of being that never authorizes me to use him, or my knowledge of him (were it to praise him), and that, far from preventing all communication, brings us together in the difference and sometimes the silence of speech" (291). And such a separation, says Blanchot, disappears at death since "death has the false virtue of appearing to return to intimacy those who have been divided by grave disagreements" (292).[9]

While the preceding citation may seem to support the pessimistic "glass half empty" perception of Deleuze and Foucault's friendship, I would argue that the Blanchotian perspective offers a sufficiently broad and complex range of possibilities in "friendship" to include both lived "distance" and post-mortem "intimacy," even only, or inevitably, as a "false virtue." Indeed, Deleuze's

evocation of Foucault's conception of the "fold" in terms both of "force" and of "*le dehors*" (the outside) resonates fully with Foucault's own reflection on Blanchot in "The Thought from Outside." In this early essay, Foucault situates "friendship" in terms of the "fold" and suggests that "the companion acts both as a demand to which one is never equal and a weight of which one would like to rid oneself," thus constituting a "figure [that] is infinitely reversible" (1998, 2:163–64; 1994, 1:535). Relating this figure to Blanchot's narratives, Foucault describes the companion as "indissociably what is closest and farthest away" (1998, 2:164) and then links the dual movement of the companion's attraction and withdrawal to "what precedes all speech, what underlies all silence: the continuous streaming of language" (1998, 2:166). However, this is no commonplace linguistic conception, no simple or translucent communicative discourse, but rather, says Foucault, "a language spoken by no one: any subject it may have is no more than a grammatical fold. A language not resolved by any silence: any interruption is only a white stain on its seamless sheet" (1998, 2:166; 1994, 1:535–37). Despite the so-called "rupture" between Deleuze and Foucault, then, whatever the conjunctural circumstances on the plane of organization of actual relations, what Deleuze describes (in *L'Abécédaire*) as the "mysterious kind" of relations with Foucault are still maintained, with their interruption as but a "white stain" on the seamless plane of consistency.

Here we can extend the important resonance between Blanchot, Foucault, and Deleuze through the latter's understanding of Foucault's threefold debt to Blanchot, specifically Foucault's (and Blanchot's) attempts at "saying what one can't see" and thereby "taking language to its ultimate limit, raising it to the power of the unspeakable"; Foucault's (and Blanchot's) "refusal of any linguistic personology" through an expression that gives primacy to "the third person, [to] the 'it' [*il*] or neuter, the impersonal 'one,' relative to the first two persons"; and finally, their common attraction to the theme of the Outside, the relation, and indeed "nonrelation, to an Outside that's further from us than any external world, and thereby closer than any inner world" (*N* 97; translation modified).[10] Despite these convergences, however, Deleuze insists on the originality of Foucault's development of these themes, particularly through his development of the process of subjectification, "the interplay of near and far along the line Outside, as a life-and-death experiment [that] leads to specifically Foucauldian acts of thought, to folding and unfolding" (*N* 97). For Deleuze, this "folding and unfolding" implicates both the "relation of force to itself" and the links between life and death, that is, "existing not as a subject but as a work of art" (*N* 92). It is in this sense, Deleuze maintains, that Fou-

cault conceptualizes "the fold" itself, "force playing on itself . . . a self-relation that allows us to resist, to elude power, to turn life or death against power," a process that, according to Foucault, the Greeks invented. Hence, this intersection of life and death gives rise to "*optional rules* that make existence a work of art, rules at once ethical and aesthetic that constitute ways of existing or styles of life (including even suicide)" (*N* 98; emphasis in original).

The development of this "fold," this "doubling," is evident not only in the well-known works of Foucault's *History of Sexuality* 2 and 3 and in related interviews,[11] but also in the many occasional essays and interviews collected in *Dits et écrits* (and some in *Essential Works,* volumes 1 and 2). One important essay that reveals this fold of existence as a work of art is Foucault's preface to the translation of Deleuze and Guattari's *Anti-Oedipus* that Foucault proposed to call an "Introduction to the Non-Fascist Life" (*AO* xiii). Considering *Anti-Oedipus* to be a "book of ethics" that should be read as an "art," understood as in the term "erotic art," Foucault enumerates a number of essential principles that this "art" carries with it: to separate political action from "unitary and totalizing paranoia"; to develop one's action, thought, and desire freed from hierarchical subjugation; to favor the positive and multiple, difference, flows, and mobility in Western thought rather than "old categories of the Negative"; to revise the relationship between political practice and thought by making practice an "intensifier" of thought so that the resultant analysis might serve to multiply "forms and domains for the intervention of political action"; to emphasize "de-individualization" via multiplication and displacement rather than merely to focus on restoring "the 'rights' of the individual"; and to refuse to become enamored of power.[12]

Having explored this line of connection between Deleuze, Foucault, and Blanchot, I turn to Derrida in order to draw him into the nexus more specifically. In terms of the Derrida-Foucault disjunction, their *différend* in the 1960s regarding the former's critique of Foucault's *Histoire de la folie* (translated as *Madness and Civilization*) is part of the lore of the shift from structuralism to so-called poststructuralism.[13] Indeed, in a 1989 interview with Michael Sprinker, Derrida goes so far as to count Foucault as someone who, at a certain point, "publicly declared hostility against" Derrida (1997, 194). However, in the context of Deleuze's reflections on friendship in *Nietzsche and Philosophy,* in *L'Abécédaire,* in *Negotiations,* and with Guattari in *What Is Philosophy?* one might well understand this famous *différend* through Deleuze's explicit reference to Blanchot in order to explain the mysterious link of friendship to philosophy.

Emphasizing the significance of the concept of the friend as developed by the ancient Greeks, Deleuze discusses the important distinction made by Nietzsche between the philosopher as a "friend of wisdom" and the priest. This friend of wisdom "is the one who appeals to wisdom, but in the way that one appeals to a mask without which one would not survive, the one who makes use of wisdom for new, bizarre, and even dangerous ends—ends which are, in fact, hardly wise at all" (*NP* 6). Furthermore, as I have pointed out in the preface and the introduction, Deleuze and Guattari commence *What Is Philosophy?* by arguing that, within the Greek context, "friendship would then involve competitive distrust of the rival as much as amorous striving toward the object of desire. The basic point about friendship is that the two friends are like claimant and rival (but who could tell them apart?)" (*WIP* 4). Suggesting in the *L'Abécédaire* that these claimants and rivals (*prétendents*) are "the Greek phenomenon par excellence," Deleuze maintains that the philosopher functions in relation to a rivalry of free men in all domains, with eloquence, within trials that they pursue ("F as in Fidelity").

Deleuze and Guattari contrast their conception of friendship with reflections by Blanchot, for whom friends (or conceptual personae) seem "to have gone through a catastrophe that draws them toward new living relationships raised to the level of a priori characteristics—a turning away, a certain tiredness, a certain distress between friends that converts friendship itself to thought of the concept as distrust and infinite patience" (*WIP* 5). Later, Deleuze and Guattari, following Primo Levi, situate this catastrophe within our own century as " 'the shame of being a man' (because even the survivors [of Auschwitz] had to collude, to compromise themselves)."[14] And they continue: "[The catastrophe] consists in the society of brothers or friends having undergone such an ordeal that brothers and friends can no longer look at each other, or each at himself, without a 'weariness,' perhaps a 'mistrust,' which does not suppress friendship but gives it its modern color and replaces the simple 'rivalry' of the Greeks. We are no longer Greeks, and friendship is no longer the same" (*WIP* 107).[15]

My purpose in referring to these remarks on friendship is to open up the Derrida-Foucault *différend* rather than to delimit it solely in Oedipal terms as do James Miller and Dosse.[16] That is, rather than seeing Derrida's challenge to Foucault as killing off the father, I try to locate this exchange along the folds of friendship that pertain within the domain proper to it, that of philosophy. Although it is true that we (and Derrida and Foucault as well) "are no longer Greeks," the transformations of friendship still require that rivals and claim-

ants strive toward wisdom in complicated and nuanced "new living relationships" that do not preclude distress, distrust, and weariness. This explanation is not meant to minimize or occult the role played in all likelihood by alliances between and ambitions among members of the Parisian intelligentsia in the 1960s and 1970s. Yet I believe that a complementary, active perspective still may be entertained as reflected, for example, in a response by Deleuze in a 1988 *Libération* interview. Arguing that "the philosopher isn't a sage, but a 'friend,'" Deleuze still feels compelled to ask a fundamental question: "[a friend] of whom, [of] what?" He then refers to Leibniz's creation of philosophy as "the production of harmonies" and provides a possible way of understanding the aforementioned philosophical *différend:* "Is that what friendship is, a harmony embracing even dissonance? It's not a matter of setting philosophy to music, or vice versa. Rather, it's once again one thing folding into another" (*N* 162–63). In short, the relations between Foucault and Derrida no doubt reveal the weariness and mistrust that, say Deleuze and Guattari, result from feeling "the shame of being a man," but these relations may also encompass the harmony that can include dissonance in the "modern color" of friendship, the active engagement to which I refer in the preface.

In contrast to this well-known *différend,* the friendship between Deleuze and Derrida remained more discreet, more private, more fleeting. In fact, Derrida's homage to Deleuze is nearly the sole public acknowledgment of their relations, although the two participated in many colloquia and events, as Derrida suggests.[17] Whereas the Foucault-Deleuze conjunction implicates the "fold" of the line of the Outside through a sort of "doubling" in the senses of *doublure,* as both a garment's layers and as *doppelgänger,*[18] Derrida and Deleuze seem to connect conceptually without the perceptible involution of the Foucault-Deleuze conjunction. While this observation might appear to be contradicted by the explicit remarks in Derrida's homage to Deleuze, I find that this text enacts the complex questions of friendship and its folds about which Blanchot reflects in different writings.

A question arises concerning the conversation with Deleuze to which Derrida refers at one point in his homage and then returns in his poignant final remarks. Specifically, I wonder how such "a long, improvised discussion" in the manner of Derrida's *Positions* ever could have taken place. Besides Deleuze's weakened health as early as the late 1960s and growing progressively worse throughout the 1980s, another obstacle to such a meeting was his own reserved stance, stated unequivocally in *L'Abécédaire.*[19] This eight-hour interview was the exception that confirmed the rule of his aversion to interviews

and was made possible only with the explicit requirement of the posthumous transmission, a condition frequently evoked by Deleuze in the course of the interviews and in the final words of "Z as in Zigzag" as he is thanking Parnet and Boutang for their kindness throughout the interview. Hence, while Derrida and Deleuze may well have spoken of a possible conversation, I would suggest that it was from Deleuze's renowned generosity more than any real commitment to this prospect that such a proposal arose.

Had they been able to engage in this long conversation, what would they have discussed? Derrida says that his first question would have dealt with Artaud, with "his interpretation" (presumably Deleuze's, but possibly also Artaud's) of the "body without organs," and with the term "immanence" (2001, 195). Good questions, certainly, but this query about the "body without organs" recalls the initial reference to their long conversation. That is, Derrida evokes this conversation immediately after admitting to having "grumbled" (*murmurer*) about two aspects of Deleuze's thought: *murmurer* "about one or another of the propositions found in *Anti-Oedipus* (I told him this one day while we were driving back from Nanterre after a thesis defense on Spinoza) or perhaps about the idea that philosophy consists in 'creating' concepts" (2001, 193). André Colombat has preceded me in pointing out that in expressing these reservations, and more generally in this homage, Derrida "appears almost to reject Deleuze's fundamental collaboration with Guattari while, on the other hand, paying little attention to Deleuze's own work except for repeating Foucault's praise characterizing Deleuze's work as a thought of the event" (1996, 236). To this observation I would add that Derrida's use of the term *murmurer* is quite significant, particularly from a Derridean perspective, since the very term seems to erect a twofold obstacle, a double wall, *un murmur[e],* as it were, to the very thought to which he is ostensibly paying tribute.

Still, it is perhaps not surprising that Derrida insists poignantly on this conversation since, following Blanchot, "what was most personal could not be kept as the secret of one person alone, as it broke the boundaries of the person and demanded to be shared, better, to affirm itself as the very act of sharing" (Blanchot 1988, 19). Yet both parts of Derrida's evocative phrase toward the end of the homage give me pause: "I will have to wander all alone in this long conversation we were supposed to have together." In the latter part of the phrase, I part from the Lawlor translation, which reads "we should have had together." The use of the verb *devoir* in the imperfect tense ("*que nous devions avoir ensemble*") strikes me as invoking less of an obligation ("should have had") and

not merely some chagrin on the part of Derrida; rather, the phrase seems to invoke some sort of debt left unpaid between Derrida and Deleuze, or a rendezvous missed without explanation, about which Derrida feels exceedingly pained. As for the simple phrase, "I will have to wander alone," I believe that it is through the context of these authors' mutual admiration for Blanchot that we may gain a clearer understanding of Derrida's own position.

The real poignancy and the beauty of his statement lies, I believe, in Derrida's realization that this is our fate, his own fate, hence the recurrence of the term *génération* throughout the text. In the "exordium" of *Specters of Marx,* Derrida links "generations" to three other terms—inheritance, ghosts, and justice—insisting that "it is necessary to speak *of the* ghost, indeed *to the* ghost and *with* it, from the moment that no ethics, no politics, whether revolutionary or not, seems possible and thinkable and *just* that does not recognize in its principle the respect for those others who are no longer or for those others who are not yet *there*" (1994, xix; emphasis in original). Indeed, this speech of, to, and with ghosts would contribute to learning to live "between life and death," that is, learning to live "*with* ghosts, in the upkeep, the conversation, the company, or the companionship, in the commerce without commerce of ghosts. To live otherwise, or better. No, not better, but more justly" (xviii; emphasis in original).

Here we can refer to Derrida's own reflections on Blanchot's homage to Foucault in "Michel Foucault as I Imagine Him," written by Blanchot the day after Foucault's death in 1984. Part of the longer excerpt that Derrida cites comes from the final lines of Blanchot's homage, and I cite it at length because of the particular importance both that Derrida gives to it and that the citations holds for our understanding of these folds of friendship:

> [Foucault] was inclined to seek in the Greeks less a civic morality than an individual ethic permitting him to make of his life—what remained of it for him to live—a work of art. And it was thus he who would be tempted to call on the ancients for a revalorization of the practices of friendship, which, although never lost, have not again recaptured, except for a few of us, their exalted virtue. *Philia,* which, for the Greeks and even Romans, remains the model of what is excellent in human relations (with the enigmatic character it receives from opposite imperatives, at once pure reciprocity and unrequited generosity), can be received as a heritage always capable of being enriched. Friendship was perhaps promised to Foucault as a posthumous gift, beyond passions, beyond problems of thought, beyond the dangers of life that he experienced more for others than for himself. In bearing witness to a work demanding study (unprejudiced reading) rather than praise,

> I believe I am remaining faithful, however awkwardly, to the intellectual friendship that his death, so painful for me, today allows me to declare to him, as I recall the words attributed by Diogenes Laertes to Aristotle: "Oh my friends, there is no friend." (Blanchot 1987, 108–9, cited in Derrida 1997, 300; emphasis in original)

The commentary by Derrida that follows in *Politics of Friendship* focuses on three points, all pertinent for understanding these folds of friendship: first, the theme of the Greek "model," which, although Blanchot might not wish to inherit from it, says Derrida, still offers the possibility of an enriched "heritage," "enriched by the very thing it is not" (1997, 300). Second, the formal structure of this "time of remembrance" recalls, Derrida believes, "no doubt out of modesty and reserve, less the friend than the saying attributed to Aristotle which says there is no friend" (301–2). Derrida's commentary here is particularly pertinent in the present context, since for him this saying attests "that this friendship could not have been declared during the lifetime of the friend. It is death that 'today allows me' to 'declare' this 'intellectual friendship,' 'as . . .'" To this, Derrida fervently intones: "May thanks be given to death . . . [friendship] avows the death thanks to which the chance to declare itself comes at last, never failing to come" (302).[20] And here he adds a fairly uncharacteristic personal note that illuminates the tenor of his homage to Deleuze: "Without seeking to conceal it, it will have been understood that I wish to speak here of those men and women to whom a bond of friendship unites me—that is, I also want to speak *to them.* If only through the rare friendship I am naming which always occasions in me a surge of admiration and gratitude" (302; emphasis in original). Whatever differences Derrida may have had with Deleuze's philosophy, he clearly feels obligated to state explicitly the "bond of friendship" that ties him to Deleuze, especially given the "rare friendship" that their relations, however distant or discontinuous, represented for him.

Derrida then turns to the third point in reference to Blanchot's text on Foucault, the question of fraternity, specifically asking: "What can the name of 'brother' or the call to fraternity still mean when one or the other arises in the speech of friendship?" (1997, 304). This question would seem to place in doubt the very possibility of the call to fraternity, and while this is not an unusual destabilizing move in Derridean discourse, it suggests at the least an inherent ambivalence in Derrida's speech of friendship. While he is careful to note that nothing in his analysis in *Politics of Friendship* "says anything *against* the brother or against fraternity," he still insists that a fundamental question be raised: "What is the political impact and range of this chosen word

[brother] among other possible words, even—and especially—if the choice is not deliberate?" (305; emphasis in original). This leads him to question if it is even "possible to think and to implement democracy . . . while uprooting from it all these figures of friendship (philosophical and religious) which prescribe fraternity" (306). Derrida then asks whether an implementation of this thought might possibly be accomplished, not as "a matter of *founding,* but to open out to the future, or rather, to the 'come,' of a certain democracy," a coming democracy that would no longer be "an insult to the friendship we have striven to think beyond the homo-fraternal and phallogocentric schema" (306; emphasis in original).

What can we retain, then, of the "fold of friendship" in this apparent desire for presence—indeed, a presence and speech presumably owed, linked inexorably to the certain knowledge of its impossibility and inevitable deferral? If Derrida and Deleuze do not share, or only do so with great difficulty, the fundamental definition of philosophy, that is, for Deleuze, the creation of concepts against which Derrida creates a figural wall, what is there in Deleuze that attracts Derrida (intellectually especially, given the bond of personal friendship that he has already affirmed) besides common enemies?[21] At least three answers propose themselves immediately. From Derrida's homage, it is clear that whatever differences remained, Derrida seemed truly to know Deleuze's writings, and not just the major works, but even and especially the interviews published in *Negotiations,* from which he provides precise excerpts. In this sense, Blanchot's words about Foucault are all the more pertinent: "In bearing witness to a work demanding study (unprejudiced reading) rather than praise, I believe I am being faithful, however awkwardly, to the intellectual friendship that his death, so painful for me, today allows me to declare to him" (Blanchot 1987, 109). I believe that this statement by Blanchot more than any other helps explain Derrida's attitude in his homage of careful yet distant intellectual respect toward Deleuze, especially given the detailed reading that Derrida gives to this passage by Blanchot in *Politics of Friendship.*

A second answer comes from Deleuze himself, in his provocative reflection on "friendship" in *L'Abécédaire* to which I referred in part 1, that is, the assertion that each of us is apt to seize upon a certain type of charm in another, or our perception of another's charm—for example, in a gesture, in a thought, in a certain modesty. Thus, in penetrating to the vital roots of perception, this charm creates a friendship, constituting an indelible effect through our perceiving someone who suits us, who teaches us something, opens us, awakens us, rendering us sensitive to an emission of signs. Deleuze relates the matter

of charm to the rival, in that friendship can well include distrust, but that this does no harm, given that a great community of friendship remains. As I noted earlier, Deleuze maintains, finally, that what is charming is the side of someone that shows his or her phobias, shows the extent to which "*ils perdent un peu les pédales,*" that they're a bit unhinged, and if and only if one grasps, says Deleuze, that tiny point of someone's insanity, "*démence,*" of the point where they are afraid or even happy, then one can find the source of his or her charm ("F as in Fidelity"). Although one might object that this view would seem to correspond more to personal than intellectual relations, Deleuze describes his intellectual as well as personal relations—for example, with Guattari and Foucault (see *Dialogues* 11)—precisely in terms of the perception of insanity that he outlines here.

This reflection by Deleuze helps us to better understand his attraction for Derrida, particularly in the key points with which Derrida still has the greatest difficulty, specifically the "charm" in which Derrida also perceives Deleuze's own "*démence,*" about Artaud, about the "body without organs," and above all, about philosophy as the creation of concepts. As we have seen, this attraction by difference—indeed, distance—is consistent with the Blanchotian perspective on "friendship," and it extends even to the differences, however nuanced, between Derrida's political and Deleuze and Guattari's "geophilosophical" views. In *Politics of Friendship,* Derrida's final reflection, on "fraternity," leads him to wonder whether the call to fraternity could be understood in terms of democracy, since "even when there is democracy, it never exists, it is never present, it remains the theme of a non-presentable concept" (1997, 306). In this, while he does not seem far from expressing the hope, or just the need, for what Giorgio Agamben (1993) calls "the coming community," Derrida nonetheless expresses the ambivalent status of the "call to fraternity" within the speech of friendship, an ambivalence that is altogether evident in his homage to Deleuze.

For Deleuze and Guattari, in *What Is Philosophy?* there is no doubt about the relation of philosophy to democracy: following their discussion of the contemporary catastrophe in the society of brothers and of "the shame of being human," they argue forcefully that philosophy's realization as the creation of concepts cannot occur within "the present form of the democratic states or in a cogito of communication" (*WIP* 107–8). Rather, the creation of concepts in itself "calls for a future form, for a new earth and people that do not yet exist" (108). Having asserted this, however, they also warn that "this people and earth will not be found in our democracies [which] are majorities, but a

becoming is by its nature that which always eludes the majority" (108). Nor is it a question of the artist or the philosopher "creating a people," but rather of "summon[ing] it with all his strength" (110). But what could this "race summoned forth by art of philosophy" be? they ask. "Not the one [extolled by Heidegger] that claims to be pure, but rather an oppressed, bastard, lower, anarchical, nomadic, and irremediably minor race" (109). In fact, as Artaud proclaimed, the writer writes "*for* the illiterate—to speak for the aphasic, to think for the acephalous" (109). Thus, the "constitutive relationship of philosophy to nonphilosophy" requires that the philosopher "become nonphilosopher so that nonphilosophy becomes the earth and people of philosophy," a double becoming of "the people internal to the thinker" as much as the thinker "internal to the people" (109). Hence, it is through creation by means of "unimaginable sufferings" that a people shares with books of philosophy and works of art their forewarning of "the advent of a people" as well as "their resistance to death, to servitude, to the intolerable, to shame, and to the present" (109–10).

Finally, this reflection on the "folds of friendship" reveals that one Blanchot may well hide another. That is, for Foucault and Deleuze, the points of encounter through Blanchot were in the force and passion of the *doublure,* the "folding," seemingly overdetermined despite or even because of the "rupture," the stain or wrinkle on the fabric of the fold that did nothing to weaken it. With Derrida and Foucault, I have argued that the Greek model overlaps with the weariness and distrust inherent to the contemporary mutation of friendship as understood by Blanchot. With Derrida and Deleuze, the attraction of friendship through charm leaves the one who remains seeking the other, wandering all alone, as Blanchot describes it well, "a distortion preventing any possibility of symmetry and introducing between things, and particularly between man and man, a relation of infinity" (1993, 81). Yet without seeking to establish an artificial unity that would belie the complexity of and between these intersections, I understand this fold of friendship also as what Blanchot calls a "nocturnal communication," one that "does not avow itself" but "opens upon another form of community, when a small number of friends, each one singular and with no forced relationship between them, form it in secret through the silent reading they share, becoming conscious of the exceptional event they are confronted with or dedicated to" (1988, 20). This "silent reading" emerges in the texts considered above as a center that is constantly displaced and even fleeting in the peristalsis of the folds of friendship that are textual signs of the "becoming conscious of the exceptional event."

5 *Deleuze/Parnet in Dialogues*

The Folds of Post-Identity

The great and only error lies in thinking that a line of flight consists in fleeing from life; the flight into the imaginary, or into art. On the contrary, to flee is to produce the real, to create life, to find a weapon.

Deleuze and Parnet, *Dialogues*

In the mid-1970s a slim volume appeared in France, co-authored by Gilles Deleuze and Claire Parnet and entitled *Dialogues.* Published in the midst of an ongoing collaboration with Guattari, *Dialogues* was another mark of Deleuze's continuing work with his juniors, in this case with a former student from his seminar in Vincennes.[1] I propose in this chapter to examine this collaborative project as a concerted strategy of thinking as post-identity. Whereas Deleuze emphasized this process of collaboration, in his 1973 letter to Michel Cressole (entitled "Letter to a Harsh Critic" in *Negotiations*), he described his work with Guattari in more intimate terms, "the way we understood and complemented, depersonalized and singularized—in short, loved—one another" (*N* 7). Deleuze and Guattari together commence *A Thousand Plateaus* by recalling: "The two of us wrote *Anti-Oedipus* together. Since each of us is several, there was already quite a crowd." Then they ask: "Why have we kept our own names [here]? Out of habit, purely out of habit. To make ourselves unrecognizable in turn. . . . To reach, not the point where one no longer says I, but the point where it is no longer of any importance whether one says I" (*ATP* 3).

In working through an image of "thinking otherwise" that would eliminate the importance of saying "I," Deleuze, Guattari, and Parnet deliberately attempt to animate distinct folds of friendship, that is, in the ways in which contemporary post–World War II French philosophers and writers seize upon often extremely distant relationships to nourish their thought and thereby maintain a vital, if dispersed community of friends of thought.[2] As Deleuze

asserts in *Negotiations,* the intervention of such mediators is necessary to facilitate the series of mutual resonances that contribute to thinking and writing otherwise and to enhancing the "capacities of falsity to produce truth" (*N* 126). This "truth" produced through falsification is a means to undermine established discursive boundaries and functions in concert with the subversion of fixed identities within intellectual exchange and creation. Hence, by the term "post-identity," I refer to the way Deleuze and Parnet attempt in *Dialogues* to deliberately scramble the fixed identities in their exchange, that is, to create a mixed identity through multiplicity.

I assess here the extent to which the authors achieve their enunciative goals in *Dialogues.*[3] After reviewing the post-identitarian strategies introduced by Deleuze and Parnet in their first chapter, I examine how these strategies play out in *Dialogues*' subsequent three chapters. Understanding the deployment of these strategies—both their strengths and their limitations—permits us to consider how the authors seek to outline an image of thought as deliberately thinking otherwise. That is, we can grasp how these strategies contribute to linking the joint Deleuze-Parnet author-ity to the becomings of many mediators, thereby rendering the authorial persona, if not imperceptible, at least enunciated in relative multiplicity. I then broaden the critical perspective beyond *Dialogues* by considering the multifaceted details of Deleuze's intellectual engagement in the final decade of his teaching career, from the creation of *Dialogues* (1976–77) to the second public dialogic engagement of Deleuze and Parnet in *L'Abécédaire de Gilles Deleuze* (1988–89). As will be amply evident, these strategies also give rise to some paradoxes inherent to the traits that ultimately define the Deleuzian project in its broadest parameters: the folds of teaching and of friendship.

Enunciating Dialogues

The opening chapter, entitled "A Conversation: What Is It? What Is It For?" is marked textually by the authors' deliberate division of labor, Deleuze signing (with his initials) the first part, Parnet the second in like manner. Despite these authorial marks, one would be hard-pressed at first view to find significant discursive differences between the two sections of this chapter. That is, one has the impression that the pedagogical exchange marked Parnet to such an extent that her becomings lead inexorably toward (her own) imperceptibility, or that Deleuze's conceptual expression had somehow merged considerably with that of one of his most receptive students. Despite this initial

discursive resemblance, the methodological difference between Deleuze and Parnet nonetheless emerges distinctly in the first chapter.

Deleuze emphasizes from the very start the importance of their practice-in-dialogue as one of many kinds of encounter that are limited neither to face-to-face, real-time interchange, nor in fact to interrelations between humans at all. The purpose of questions for him is not to provide answers but rather "to get out, to get out of [the particular object of a question]," a process that would occur when least expected, "behind the thinker's back, or in the moment when he blinks" (*D* 3). Such a process can unfold only through "becomings," a series of which Deleuze traces in different media and styles. Thus he touches on topics that, in retrospect, are quite familiar in relation to a close reading of the Deleuzian *oeuvre:* writing as "stammer[ing] of language" (*D* 4), the "minor use of language" (*D* 4–5), the impersonal in writing (*D* 6).[4] Here he says, "When you work, you are necessarily in absolute solitude. . . . But it is an extremely populous solitude. Populated not with dreams, phantasms or plans, but with encounters" (*D* 6), a reflection that recalls Deleuze's remarks a decade later regarding the necessary solitude that students must face ("P as in Professor"). He equates these encounters with becomings, but not just any encounters—with people, yes, "but also [with] movements, ideas, events, entities," endowed with proper names, yet not necessarily designating a person or a subject. Rather, the name "designates an effect, a zigzag, something which passes or happens between two things as though under a potential difference" (*D* 6). This type of interchange within the impersonal constitutes a "double capture," "between the two, outside the two, and which flows in another direction" (*D* 7)—in short, a conversation, an *entretien* understood as possessing a particularly charged valence for becoming.

Moving then to the domain of ideas, Deleuze asserts that encounters arise through a particular method, "a pick-me-up or 'pick-up'—in the dictionary = collecting up, chance, restarting of the motor, getting on to the wavelength; and then the sexual connotation of the word" (*D* 10). Thus conjoining machinic operation to desire, Deleuze describes how he envisages such encounters with people, that is, with the "very varied lines" that constitute them, "a whole geography in people, with rigid lines, supple lines, lines of flight, etc." (*D* 10). He lists various modes of encounter: with a lifelong close friend, Jean-Pierre [Bamberger]; a privileged intense relationship with his wife, Fanny, and her ideas that "always seized me from behind"; a more distant, impersonal, and yet intense relationship with Foucault and his "set of sounds hammered out, of decisive gestures, of ideas all made of tinder and fire, of deep attention

and sudden closure, of laughter and smiles which one feels to be 'dangerous' at the very moment when one feels tenderness" (*D* 11); and finally, a mode of encounter in multiplicity with Guattari, "a sort of wild rodeo, in part directed against himself" (*D* 11). Deleuze concludes this sequence with a telling phrase, "The desert, experimentation on oneself, is our only identity, our single chance for all combinations which inhabit us" (*D* 11). That is, as I will indicate in chapter 7, this mode of becoming through the desert of experimentation suggests at once the impersonal, the becoming-imperceptible, and a life. Yet Deleuze admits that this experimentation is, alas, stifled by practices well examined in *Anti-Oedipus,* "ordering these tribes [that populate the desert], arranging them in other ways, getting rid of some and encouraging others to prosper" (*D* 11).

As if to point out how this relative ordering (and stifling) unfolded in the "desert" of his life, Deleuze reflects on the steps of his career—his teachers (Ferdinand Alquié and Jean Hyppolite), the impact of Sartre on him and his contemporaries, his work on the history of philosophy (*D* 12–16). All these becomings constitute forms of Deleuze's apprenticeship, described in his statement (noted above in chapter 3) about the importance of doing the history of philosophy in all modesty before attempting to delineate one's own philosophy. Returning to the importance of his encounter with Guattari, Deleuze states that what mattered was "this strange fact of working between the two of us," referring back to others, pursuing their "pick-up method," with the result that "the desert expanded, but in so doing, became more populous" (*D* 17). To this approach, Deleuze attributes concepts such as the "body without organs" and their use of the black hole plus white wall to create the concept of "faciality."[5] Deleuze concludes by turning from the past to his present and future, to the "large book" he and Guattari were then finishing (*A Thousand Plateaus*), and most immediately, to his encounter with Parnet. He insists on the necessity of using the pick-up method "so that something is produced which doesn't belong to either of us, but is between 2, 3, 4 . . . n . . . [such that] 'Deleuze explains Guattari, signed you,' 'x explains y, signed z.' Thus the conversation would become a real *function*" (*D* 19; emphasis in original). By deliberately emphasizing the term "function," Deleuze clearly designates a progressive combination that would transform the *entretien,* or conversation, into a new mode of interrelation.[6] Then he completes this section with the phrase: " 'On the side of . . . [*Du côté de chez* . . .] One must multiply the sides, break every circle in favour of polygons" (*D* 19). The oblique reference to Proust's *Swann's Way* (i.e., *Du côté de chez Swann*) suggests the important

multiplication of pathways through which becomings crisscross and combine with others to form myriad relations.

Following the initials G.D. at the end of part one, the second part of chapter 1 begins with Parnet picking up the bouncing word, as it were, where Deleuze left off, discussing the insufficiency of the Q & A procedure. She maintains that the very tone of usual questions tends to lock interviews and colloquia into binary machines, dualisms, either-or choices, thereby constituting a grid of inherent binaries that govern "the distribution of roles" (*D* 20). As a result, she argues, "all the answers must go through preformed questions. . . . Thus a grille is constituted such that everything which does not pass through the grille cannot be materially understood" and are thus left out, rejected (*D* 20). This perspective relates to Deleuze's own views on the wasteful practice of academic colloquia, in particular, and most conversations more generally, especially in the media, since any answers that could possibly be given are predetermined by dint of the grid, or grille, that blocks out the unexpected, the innovative, the provocative. Hence, Deleuze's repeated desire to seek occasions of thought through abrupt and disturbing encounters, however they might be produced, with art standing out as a privileged means to create such jolts.

Constituting a sustained reflection on binaries in psychoanalysis, in social and racial relations, in institutions, in linguistics, this stream of thought brings Parnet to emphasize Deleuze's approach in his writings. Given that he repeatedly rejects "an image of thought that would impede thinking," Parnet maintains that he shows how thought can "shake off its model, make its grass grow—even locally, even at the margins, imperceptibly" (*D* 23). He does this, she says, through his particular encounters with different writers, such as Hume, Spinoza, Nietzsche, Proust, even Foucault: "You did not treat them as authors, that is, as objects of recognition, you found in them these acts of thought without image, blind as well as blinding, these violences, these encounters, these nuptials which make them creators well before they are authors" (*D* 24).[7] Parnet suggests also that these writers are those who escaped the limitations imposed on mere "authors," and she summarizes succinctly this phase of his writing, how he developed an understanding (notably in *Difference and Repetition*) of forms of an image of thought limited precisely by a logic of binaries that would capture thought within strict models. As I noted earlier, Deleuze's own comments on these encounters in his history of philosophy phase single out his study of Nietzsche as truly the first attempt he made to move his own writing toward creation (*N* 6–7).

Yet despite this repeated practice of encounters, Parnet insists that Deleuze still worked within the logic of binaries in his history of philosophy phase (pre-1968) and even with Guattari. She does note a recent shift toward the very different orientation of the rhizome vs. trees, and there follows a lengthy summary of the ways in which Deleuze and Guattari think the multiplicity, mostly with reference to *A Thousand Plateaus,* to which Parnet evidently was privy three years before its publication (*D* 25–33). Nonetheless, Parnet challenges their assertion that they are attacking dualisms: "What are you doing if not proposing other dualisms? Acts of thought without image against the image of thought; rhizome or grass against the trees; the war-machine against the state-apparatus . . ." Parnet argues that language is inexorably locked into dualisms and that just by adding a third or a fourth term one does not do away with the binary. Her alternative is to seek escape in the multiplicity inherent in the "AND, as something which has its place between the elements or between the sets. AND, AND, AND—stammering" (*D* 34). From Parnet's perspective, a constant proliferation of AND would allow one "to undo dualisms from the inside, by tracing the line of flight which passes between the two terms or the two sets . . . draw[ing] both into a non-parallel evolution, a heterochronous becoming" (*D* 35).

Still, the method that she proposes for the collaboration in *Dialogues* is, in fact, peculiarly binary: to divide each chapter in two, with no signatures, "since it is between the two anonymous parts that the conversation would take place, and the AND Félix, AND Fanny, AND you, AND all those of whom we speak, AND me, would appear as so many distorted images in running water" (*D* 35). Here Parnet seizes the importance of a collective assemblage of enunciation by populating their discursive flows with a mix into which a multiplicity of voices would merge. As we will see, Deleuze's perspectives complement Parnet's in seeking strategies of thinking otherwise that turn toward a collective assemblage of enunciation. Without their stating an explicit position on friendship, the discussion suggests implicitly that dialogue is never solely between two, but admits other voices necessarily; and as such, friendship would also exceed the strict binary delimitation of two, tending toward the multiple as well.

Strategies of Rencontres, *Differences and Repetitions*

The student and her interlocutor thus appear to differ about the approach they are to follow subsequently, since Parnet seems to prefer a new direction,

beyond the insufficiencies she perceived in the earlier method. In fact, she preaches here to the choir, given that Deleuze himself eschewed the synthesis of critical reflections and concepts that he developed with Guattari in *Anti-Oedipus.* As Deleuze says in his letter to Michel Cressole, "We wouldn't of course claim that *Anti-Oedipus* is completely free of any scholarly apparatus: it's pretty academic, pretty serious, and it's not the Pop Philosophy or Pop Analysis we dreamed of" (*N* 7). Furthermore, a response to Parnet's critique emerges in chapter 4 ("Many Politics") in the form of their merged voices and in the context of political becomings: "What defines dualism is not the number of terms, any more than one escapes from dualism by adding other terms (×2). . . . We do not therefore speak of a dualism between two kinds of 'things,' but of a multiplicity of dimensions, of lines and directions in the heart of an assemblage" (*D* 132–33).

Deleuze's developing method encompasses the stammerings that Parnet extols. As is clear from the variable in-between modes of collective enunciation in the following chapters, Deleuze-Parnet proceed by a constant and deliberate displacement of the writers' identities (with some exceptions in chapter 3, to which I return). In some ways, they seek to force the discussion and their words to stammer, to create a style and even a language in dialogue that would be foreign to such a practice and thereby dislodge the individual identities within the newly produced in-between enunciation.

Furthermore, the initiation of this "dialogic becoming" lays the foundation for the discursive merging of their voices with those of other proximate interlocutors, notably Fanny Deleuze and Félix Guattari, as well as a whole choir of others. One can argue, of course, that despite Deleuze and Parnet's best-laid plans, the conceptual interplay of these encounters does leave distinct authorial traces, notably from the contemporary collaboration of Deleuze with Guattari (in "Rhizome: Introduction" and *A Thousand Plateaus*). However, I would argue that the attentive reader can appreciate the creative potential unleashed through these very repetitions in their differences, as a concerted effort to resist the need for attributing "I." I propose, then, to consider the deployment of the post-identitarian strategies in the subsequent chapters of *Dialogues* and then within a broader discursive context.

The topic of chapter 2, "On the Superiority of Anglo-American Literature," presents a refreshingly different approach to French literature, especially from writers so deeply imbued with the national literary canon, and probably *because* of this very formation. Still emphasizing the importance of escape, of tracing a line of flight (the very strategy of encounters introduced in chapter 1

of *Dialogues*), they make the following distinction: the French "are too fond of roots, trees, the survey, the points of arborescence, the properties" (structuralism serving as one example), whereas for Anglo-American writers, "everything is departure, becoming, passage, leap, daemon, relationship with the outside . . . [creation of] a new Earth" (*D* 36–37). They inveigh against the limitations of French writers—generally, the Oedipalizing impulsion to establish a little secret "on which the craze for interpretation feeds" (*D* 47).[8] They also reject the French literary reduction of life "to something personal . . . in manifestos, in ideologies, in theories of writing, at the same time as in personal conflicts, in perfecting of perfectings, in neurotic toadying, in narcissistic tribunals" (*D* 49). As I noted in chapter 3, viewers of *L'Abécédaire* and readers of Deleuze's texts here detect Deleuze's developing perspectives on links between style, writing, and life—the importance of creating lines of flight and becomings through styles of writing that might liberate forces of expression and thereby free life through such expressive affirmation.

To this limited and limiting reduction, they contrast a pantheon of Anglo-American writers, along with selected Germanic writers such as Kleist, Kafka, and Hofmannsthal.[9] Besides creating the lines of flight explicitly judged as so vital "to produce the real, to create life, to find a weapon" (*D* 49), the Anglo-Americans (and selected Germans) open writing to becomings, "the conjunction, the transmutation of fluxes, through which life escapes from the resentment of persons, societies and reigns" (*D* 50). Hardy's "heath-becoming," Miller's "grass-becoming," Woolf's passage "from one reign to another, from one element to another," all writing taken as "a love-letter: the literature-Real" (*D* 50–51)—these becomings all prepare for the second section's emphasis on assemblages that the writer invents "starting from the assemblages which have invented him[/her]" (*D* 51–52). This invention of assemblages entails "sympathy," understood as "the exertion or the penetration of bodies, . . . bodies who love and hate each other, each time with populations in play, in these bodies or on these bodies" (*D* 52). In this way, the writer finds in becoming a means of "loving without alcohol, drugs and madness, becoming-sober for a life which is richer and richer. This is sympathy, assembling" (*D* 53).[10] I suggest that what they call "sympathy" here as a mode of assemblage will become what Deleuze calls, with reference to Foucault, a "passion," "making one's bed, the opposite of making a career, being neither simulator of identifications nor the frigid doctor of distances" (*D* 53–54). Moreover, Deleuze's statements about his role with students, at once supportive and yet allowing each his or her freedom, find an echo here: "Too many people want to be tucked

in by a huge identifying mother, or by the social medical officer of distances: . . . our very sympathy is that it should be none of our business. Each one of us has to make his own way. But being capable of it is sometimes difficult" (*D* 54).

Here they introduce a "rule of these conversations"—"the longer a paragraph, the more it is suited to being read very quickly," and the repetition of examples would also accelerate the text, transforming it into a *ritornello* (translated in *A Thousand Plateaus* as "refrain," plateau 11). So the second part of chapter 2 moves faster (in theory at least) through two distinct subdivisions—"On Empiricism" (three long paragraphs) and "On Spinoza" (two long paragraphs)—followed by an untitled final section that moves in zigzag fashion. Prefiguring segments that will appear in plateau 10 of *A Thousand Plateaus,* these paragraphs veer between topics, on contemporary science and then on humor and irony (*D* 66–69; see also *Logic of Sense,* esp. 134–41), toward a final reflection on assemblages and their "sympathies," their alliances, in terms of technology, their composition as utterances and machines, and their diachronic relation to territoriality (*D* 69–74). The final long paragraph (read faster!) returns to writing as becoming, the effects of territoriality and deterritorialization on assemblages, tracing of flights, the goal being "to release what can be saved from life, . . . to release from becoming that which will not permit itself to be fixed in a term. A strange ecology, tracing a line of writing, music or painting" (*D* 75). Again announcing perspectives developed in *A Thousand Plateaus* on becoming-animal through styles of enunciation, the authors maintain that one would write "only for illiterates, for those who do not read or at least for those who will not read you" as well as for animals (*D* 75). The purpose is not to make them speak, but the process of becoming itself, "writing as a rat traces a line, or as it twists its tail, as a bird sends out a sound, as a cat moves or else sleeps heavily. Animal-becoming, on condition that the animal, rat, horse, bird or cat, itself becomes something else, bloc, line, sound, colour of sand—an abstract line. For everything which changes passes along that line: assemblage" (*D* 75).

In this way, Deleuze-Parnet reorient writing away from the canonical and hierarchized strictures of the personal, the secret, the neuroses and limited territories attributed to the French literary canon. This bold and innovative stance intersects clearly with what Deleuze and Guattari already had published in "Rhizome: Introduction" (1976) and lays the groundwork for (indeed, is evidently in symbiotic relation to) *A Thousand Plateaus.*[11] The subsequent chapters in *Dialogues* introduce variations on these same enunciative strate-

gies as a mode of becoming—the becoming-in-dialogue between Deleuze-Parnet and the crowd of articulations that they channel and assemble, and the becoming of a broader reflection that takes a repeated, yet different shape in *A Thousand Plateaus.* However, in each chapter the text moves along significantly different paths in attempting to fulfill the goals enunciated in the opening chapter. In chapter 3, "Dead Psychoanalysis: Analyze," an important detail in the enunciation is evident from the start: the repeated use of the pronoun *we,* creating a distinct pleat in the aforementioned strategies. Whereas one might assume that Deleuze-Parnet have merged into one, this "we" evidently corresponds also to Deleuze and Guattari, since the references are to their attack on psychoanalysis in *Anti-Oedipus*—at once a review of their critique and also its extension, along the lines followed in *A Thousand Plateaus,* away from the insistence on "desiring machines" and toward the importance of assemblages, fluxes, and particular relations of movement and rest (see *D* 101–2). Hence, they implicitly affirm the importance—and indeed the practice—of expressive multiplicity, which reveals yet again a mode of post-identitarian affirmation.

After reviewing the strategies through which psychoanalysis seeks to regulate assemblages of desire and of enunciation (*D* 82–89), the authors' merged voices in dialogue attribute enunciative agency quite specifically in different and more narrow ways. First, they seem to include Guattari within their collective assemblage as they maintain quite openly: "We have been credited with many blunders about the *Anti-Oedipus*. . . . They did not come from us. . . . What we tried to show, on the contrary, was how desire was beyond these personological or objectal coordinates" (*D* 89). These sentences announce the shift toward the definition of two planes—of immanence and of consistency—and then to the productive, yet difficult concept of *haecceities,* the "thisness" of the event (*D* 90–94).[12] Furthermore, by attributing (and thus limiting) the "Schumann-assemblage" explicitly to Guattari's influence (*D* 98–102), the enunciative "we" creates a bridge to the second section of chapter 3, that is, the discussion of language and desire, both in terms of different regimes of signs (see *A Thousand Plateaus,* plateau 5) and of different pragmatics of linguistics (see plateau 4). Here the chapter title becomes more comprehensible: rendered in telegraphic style, the words "psychanalyse morte analysez" (without insertion of colon as in the English version) translate as: [while the project of] psychoanalysis [is] dead[, just remember this:] analyze. The two planes, regimes of signs, pragmatics, and a little help from friends all contribute to the analytical process.[13] And succumbing to the importance

of this analytical imperative, the "we" finally yields at the chapter's end to a specific "I" in a rather unexpected "Note by G.D." By outlining three points for establishing *the critical* as equal to *the clinical,* Deleuze insists on the importance of "regimes of signs" for his earlier work on Sacher-Masoch, Proust, Lewis Carroll, and especially for the very recent collaboration with Guattari on Kafka (*D* 119–23), thereby recuperating the earlier works into the perspectives proposed in *A Thousand Plateaus.*[14]

Chapter 4, entitled "Many Politics" (simply "Politiques" in French), provides another way to appreciate how the original enunciative goals are at once re-established and revised. Readers familiar with *A Thousand Plateaus* cannot escape noticing the continuing overlap of many of the sections in chapter 4 with various segments in *Capitalism and Schizophrenia* II.[15] We also witness a moment in the midst of a powerful cautionary reflection on schizophrenia and the role of "marginals" in which G.D. feels compelled to intervene momentarily in his own voice. Following the sentences, "Marginals have always inspired fear in us, and a slight horror. They are not clandestine enough," Deleuze alone interjects:

> NOTE: In any case, they scare me. There is a molecular speech of madness, or of the drug addict or the delinquent *in vivo* which is no more valid that [*sic*] the great discourses of a psychiatrist *in vitro.* There is as much self-assurance on the former's part as certainty on the latter's part. It is not the marginals who create the lines; they install themselves on these lines and make them their property, and this is fine when they have that strange modesty of men of the line, the prudence of the experimenter, but it is a disaster when they slip into a black hole from which they no longer utter anything but the micro-fascist speech of their dependency and their giddiness: "We are the avant-garde," "We are the marginals." (*D* 139).

Clearly, given his commitment to the seminar in Vincennes, Deleuze had ample experience with different kinds of marginals who populated the meeting rooms, but in those cases, as Parnet noted in *L'Abécédaire,* Deleuze seemed able to include the marginal discourse as a part of the lesson, with all due modesty and prudence of an experimenter-teacher. In contrast to this practice, he rejects the rigid order-words expressed readily by self-assured marginals as well as by self-satisfied psychiatrists, the former locked into a form of organization of "little Oedipal communities," the latter of "the family Oedipus" (*D* 138).

However, this final chapter reveals fully how the strategies of enunciation outlined at the start contribute to a novel mode of identitarian practice. One

way of conceptualizing this practice is with reference to Brian Massumi's advice for reading *A Thousand Plateaus* (which he translated for publication in 1987), as a kind of sampling, skipping via different themes, passages, or links from one plateau to another.[16] This reading would correspond roughly to the method that Deleuze designates in *Dialogues* as "pick-up," as if the stylus or cursor could jump through, crosscutting from one conceptual flow to another.[17] As we saw in chapter 1, a Deleuzian term that would translate this approach is "zigzag," and while Deleuze may feel that he and Guattari did not achieve the Pop Philosophy of which they initially dreamed in *Anti-Oedipus,* Deleuze-Parnet et al. henceforth move their writing/reading/thinking practices into an innovative practice of discursive "zigzag."[18]

The multiplicity of themes and concepts evoked here, I maintain, constitutes an initial collective assemblage of enunciation for work that will subsequently take much more developed form in an entirely complex and differently documented mix. That is, some of these concepts function as key lines of reflection to which Deleuze returns in different ways in books, essays, and interviews in the 1980s and 1990s. Moreover, the dual paradoxes inherent to this approach now become increasingly evident: first, after the opening chapter (and even within it), *Dialogues* purports to free itself of the unified authorial voice—or, at least, to pluralize it into multiple voices beyond the two—and to do so precisely by creating a discourse *entre-deux,* between and among several interlocutors. It would seem, then, that both Deleuze and Parnet have their way in expanding this exercise toward enunciative plurality. Yet despite these intentions, I have indicated moments in *Dialogues* containing some quite distinctive authorial traces. Notably, we can link such moments to various lines of thought and conceptual developments specific to Deleuze alone and to his work with different collaborators—for example, the note by G.D. alone in chapter 3, and the note in chapter 4 about "marginals," which clearly expresses his and Guattari's views.

The import of these moments becomes all the more evident when we read *Dialogues* in light of *L'Abécédaire,* a reading that helps us envisage the second paradox: despite the apparent search for authorial multiplicity and imperceptibility, *Dialogues* and *L'Abécédaire* are at once a series of pedagogical exercises and extensive manifestations of friendship relying more on the individual, teacher-student, or interpersonal relationship than on a free-floating agency and inarticulate mode of dialogic rapport. As we shall see, especially in chapter 7, this tension between personal and impersonal not only helps us understand the dynamic engagement within these exchanges but also functions as

a fundamental aspect in the folds of friendship in Deleuze's conception of philosophy itself.

Laying Down New Tracks

Deleuze-Parnet proceed in *Dialogues,* we have seen, by a constant and deliberate attempt to displace the writers' identities, as a result of which certain glimmers of an in-between of thought come to the fore through the folds of friendship, that is, through the resonances, differences, and repetitions available only within the intimacy of mediation. Just as these resonances and overlaps are, in many ways, a practical extension of Deleuze's reflections in *Difference and Repetition,* the activities that Deleuze pursued between *Dialogues* and *What Is Philosophy?*—his fifteen years, first, in teaching and then (after 1987) in retirement—reveal the ways in which Deleuze was able nonetheless to draw upon a wide range of resonances and modes of collaboration. A brief summary must suffice to underscore the polyvocality of his work: besides *A Thousand Plateaus* with Guattari in 1980, Deleuze published seven books, all of which can be understood as engaging in a mode of dialogue either with other philosophers—*Foucault* (1986), *The Fold: Leibniz and the Baroque* (1988), and *Périclès et Verdi* (1988, in homage to François Châtelet, to which I return in chapter 7)—and artists—*Superpositions* (with Carmelo Bene, 1978), *Francis Bacon: The Logic of Sensation* (1981), *Cinema 1: The Movement-Image* (1983), and *Cinema 2: The Time-Image* (1985). At the same time, Deleuze was engaged in an extraordinary range of activities both in writing and orally, as one can determine from the publications in *Negotiations* (1990) and *Two Regimes of Madness* (2003): sixteen solo articles and four collaborative articles (occasional essays, political interventions, and homages to Maurice de Gandillac, François Châtelet, Alain Cuny, and Guattari); nine prefaces to foreign editions of his own works, and, more importantly, five prefaces or postscripts to works by other writers, five supportive book reviews, six open letters to friends (Foucault, Uno, Dionys Mascolo, Jean-Clet Martin, Serge Daney, Réda Bensmaïa),[19] and one letter to the Italian judges of Toni Negri (*TR* 169–72); thirty interviews (two as transcriptions of talks), mostly about Deleuze's recently published books, but also at least six political or critical interventions on contemporary topics—the so-called New Philosophers (1977; *TR* 139–47), the Middle East crisis (1982; *TR* 194–200), the impact of the arms race on Europe (1983; *TR* 222–32), an interpretation of May '68 as event (1984;

TR 233–36), control societies (1990; *N* 169–76), and the first Gulf War (1991; *TR* 375–76).

To this I must add, of course, the dialogic movement of *L'Abécédaire.* By dint of the interview's structural unfolding as an ABC primer, the exchange allowed for much weaving around and through subjects, but this movement was not the kind of in-between that Deleuze and Parnet sought a decade earlier in *Dialogues.* For example, as I noted in chapter 2, Parnet almost panics at one point (in "C as in Culture"), when Deleuze appears to be starting in on the topic of "I as in Idea." At other moments, Parnet becomes quite cross with Deleuze's apparent unwillingness to follow the lead of her queries, some reasons for which I discuss in chapter 7. Despite the richness of this eight-and-half-hour video interview, it is clear that Parnet subsequently became aware of such dialogic limitations through the necessarily linear unfolding of the exchange. So on the DVD version of *L'Abécédaire* released in 2004, Parnet and director-producer Pierre-André Boutang sought a solution by offering a new mode of access, which they call "par le milieu" (through the middle/milieu), that is, providing links on each of the three separate discs to key thematic points, rather than to the start of each letter (also available, of course). Parnet even explains this apparatus in the boxed set with an excerpt from, yes, *Dialogues:*

> To flee from the arbitrariness of alphabetical letters. Enter and leave through the middle, Gilles Deleuze had suggested: that's what this DVD now offers us today, other accents, tiny and infinite variations, for movements of a musical thought. "The *milieu* has nothing to do with an average, it is not a centrism or a form of moderation. On the contrary, it is a matter of absolute speed. Whatever grows from the middle [*milieu*] is endowed with such a speed." (*L'Abécédaire* DVD; my translation; citation from *D* 30)

Although this apparatus is not seamless—it is limited to the links available on each particular disc (six on disc 1, A–F; nine on disc 2, G–M; seven on disc 3, N–Z)—a skilled DVD surfer could learn to access rapidly the different series or milieus in-between the discs and thereby create fruitful jumps and produce variations of sense and expression that open Deleuze's thought anew.

The aforementioned paradoxes in *Dialogues,* then the valiant although limited attempt in *L'Abécédaire* to extend possibilities of the in-between, do nothing to diminish the force—understood as *puissance de vie,* or power of life—that results from the proliferation of concepts and the collective assemblages

into which these concepts enter. As Deleuze mentions in "C as in Culture," it is precisely by living in the fold of the wave as surfers do that one not only maximizes the benefits of encounters, that is, passages of new sense-making between series, through the *milieu,* but also achieves the Deleuzian ideal of getting out of philosophy through philosophy. *Dialogues* is a multifaceted laboratory, the kind of life-experimentation to which Deleuze gave greater and greater emphasis in his later years. Moreover, the exchange also sets into motion or further propels the conceptual zigzag that characterized Deleuze's work, alone and with Guattari, over the next decade—the variety of plateaus that open transversal relations and micropolitics of signifying and asignifying assemblages, implicating strange modes of desire and affect, and creating new relations and unheard-of becomings; the movements beyond philosophy through painting, cinema, and literature, with their logic of sensation, crystalline moments, and stylistic becoming-minor; and the movement in the final years to articulate the fold as well as the critical and clinical as ways of comprehending *le milieu* of a philosophy always in search of senses and series conceptualized otherwise.

Finally, this interchange between teacher and student and the assemblage to which they give voice helps reverse and scramble the hierarchical rapport, that is, of just who is teaching and learning. For, through this very process of authorial "becoming-imperceptible," Deleuze and Parnet implicitly emphasize the importance of pedagogy and friendship, and indeed of pedagogy *as* friendship. As Deleuze's former student at Vincennes, Parnet collaborates with Deleuze through *Dialogues* as a mediator, first helping to initiate the in-between of their mediation through dialogue, then participating in the becoming-imperceptible practices that define the post-identitarian mode of thinking otherwise.

6 *Foucault's Folds*

Deleuze and the Interstices of Friendship

My poetry is not written: it consists of actions and feelings.
Balzac, *Le Père Goriot*

That Michel Foucault and Gilles Deleuze shared a range of philosophical, social, and critical interests while also maintaining an uncommon friendship is hardly open to dispute. Given their strong intellectual and personal bonds, Deleuze preferred to discuss Foucault's concepts in depth and breadth rather than anecdotally, notably in the interviews from 1986 (concurrent with the publication of his study, *Foucault*). These interviews, reprinted subsequently in *Negotiations,* and Deleuze's volume on Foucault cover a broad range of topics that fold back into many developed with Parnet both in *Dialogues* (1977) and in *L'Abécédaire* (1988–89). It is true that Deleuze and Foucault ended up not speaking to each other for most of the final decade of Foucault's life, but as suggested in considering this distanced relationship in chapter 4, I find their explicit estrangement not to be all that different from many of the intellectual relationships among men of the 1940–50s generation. As Foucault told the Japanese interviewer Moriaki Watanabe (cited above, in chapter 4), "I belong perhaps to a rather old-fashioned generation for whom friendship is something at once capital and superstitious. . . . Friendship for me is a kind of a secret Freemasonry, but with some visible points" (1994, 3:589; my translation).

These final words, "some visible points," provide a key to studying the nexus of resistance, creativity, and friendship through the Deleuze-Foucault relationship. For in Foucault's writing, especially as understood by Deleuze, the visible (or nondiscursive content) always exists alongside the sayable (or discursive expression). In Foucault's answer to Watanabe, the Freemasonry of

friendship exists preferably beyond mere words, that is, within the secrecy of visible points, nondiscursive signs recognizable by a limited number of privileged few, that is, friends, however complex, fraught, or distant such relations might be. It would seem that Deleuze was equally drawn to this conception of friendship. For example, in *Dialogues,* he said that while he could speak of things he and Foucault had discussed (i.e., their expression), what really mattered was the visible, the nondiscursive, "to encounter this aggregate of sounds hammered out, decisive gestures, ideas of tinder and fire, extreme attention and abrupt closure, laughter and smiles that one senses are 'dangerous' at the very moment that one receives their tenderness—this aggregate is a unique combination whose proper name would be Foucault" (*D* 11; translation modified). In *L'Abécédaire,* Deleuze develops this conception in a different way, saying that whereas there are people that one can never understand or speak to even on the simplest matters, there are others with whom one might disagree completely (in expression) but can understand deeply and profoundly even in the most abstract things, linked through this indeterminate basis that he considers so mysterious. This connection describes his relations with Foucault, a mysterious kind, not needing to speak (to express) in order to appreciate and understand each other, to recognize one another in a particular way ("F as in Fidelity"). Thus, however illuminating the direct approach might be—through expression of personal biography and chronological review of Deleuze's writing on Foucault and reciprocally—this approach seems of less interest than finding an oblique angle into and through their works, one more consonant with the mysterious nature of writings and relations as well as of their complex friendship.

Furthermore, the sayable and the visible are linked to a third facet, one potentially fraught with danger, the manner in which subjectivity is constituted in the face of savage forces of the Outside. For example, in the final discussion in chapter 5 of *Foucault,* Deleuze affirms: "However terrible this line [of the Outside] may be, it is a line of life that can no longer be gauged by relations between forces, [a line] that carries man beyond terror" (*Foucault* 122). Deleuze asserts further that whereas the relations between forces tend to ignore "the fissure within the strata," that is, the fold where the subject is constituted, the line of life "forms a Law, 'the center of the cyclone, where one can live and in fact where Life exists *par excellence*'" (*Foucault* 122; emphasis in original). This process, says Deleuze, realizes "the central chamber, which one need no longer fear is empty since one fills it with oneself . . . [as] master of one's speed . . . in this zone of subjectivation" (*Foucault* 123). These descriptors at the end

of *Foucault*—beyond terror, Life *par excellence,* no more fear, master of one's speed—link the sayable (expression) and visible (content) to offer a particular understanding of subjectivity, constituted as a mastery and creative potential that is quite at odds, certainly, with the atmosphere of fear, threat, and terror that now engulfs us.

Indeed, the term "terror" as it is deployed here takes on a different resonance in contrast to its valence within the plane of consistency/organization of the political. In Deleuze's own explicitly political statements—for example, in the 1978 essay on the Palestinians, "Spoilers of Peace," his various writings in support of Toni Negri, and the 1984 "Grandeur de Yasser Arafat" (Yasser Arafat's Grandeur)—he does not evidently identify a line beyond terror or obvious excellence in life.[1] Yet he is not cowed by various forms of "terrorist acts" deployed by states to discipline, control, silence, and/or kill those subjects identified as "terrorist" by dint of their posing apparent threats to state sovereignty. His subsequent statements in *Foucault* and (with Guattari) in *What Is Philosophy?* reveal a lasting commitment to finding an active and vital mode of resistance to the forms of terror aimed against both the individual and the collectivity. Moreover, Deleuze considers terror to be a potential threat to the way philosophy itself is accomplished. He says that discussions (in contrast to all-important conversations) have "no place in the work of philosophy"[2] and concludes, "*Terreur de la formule 'on va discuter un peu'*" (The phrase "Let's talk about it a bit" is an act of terror; *TR* 380; *Deux Régimes* 355). Hence, the philosophical process coincides quite precisely with Deleuze's more overtly political interventions and mode of resistance, especially through creativity.

To link the sayable, the visible, and the constitution of subjectivity to the nexus of resistance, creativity, and friendship, I point to an illustration of this intersection provided by Deleuze himself in the peculiar drawing appearing at the end of *Foucault* that, in my view, constitutes perhaps the most evident, if not necessarily the most immediately comprehensible, mark of friendship possible between the two philosophers. For this drawing serves as a graphic translation of the insistence by Deleuze and Guattari in *What Is Philosophy?* that we "cast planes over chaos" (202) to assure that the ethical subject might establish and maintain a space beyond various forms of terror and thereby to sustain an active engagement precisely with the forces that would deny our possibilities for thought, creativity, and life itself. Moreover, I link this visible rendering to Deleuze's statement regarding a line of the Outside that carries one beyond terror through the statement's implicit repetition of poetic images from Henri Michaux and Herman Melville. Here the theme and practice of

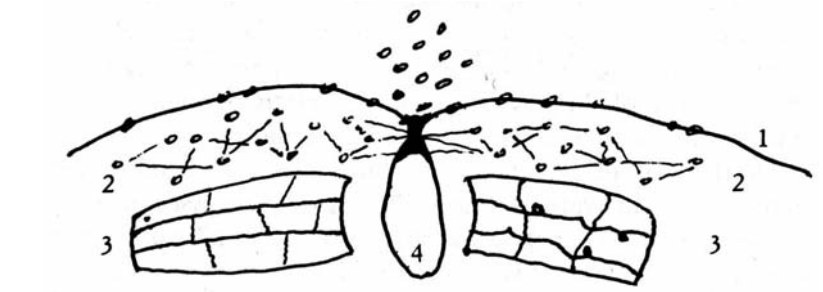

Figure 1.

1. Line of the outside
2. Strategic Zone
3. Strata
4. Fold (zone of subjectivation)

the fold returns, not just in the zone of subjectivation outlined in the drawing itself, but also in the return of these images (if not quite so explicitly) at another key moment earlier in *Foucault,* in the final paragraph of chapter 2 (Deleuze's study of Foucault's *Discipline and Punish,* published in considerably different form in 1975). I therefore proceed by comparing the opening chapters of *Foucault* to their earlier versions in order better to understand Deleuze's perspectives on subjectivity in this work's final chapter.[3]

Activism and Vitalism

The second chapter of *Foucault* is crucial, since in many ways it prepares for the three subsequent (and main) sections that follow. The import of the chapter's final paragraph becomes clearer when situated in relation to the discussion that precedes it. Deleuze carefully elaborates the steps leading from *The Archaeology of Knowledge* (the topic of chapter 1, considered below) to *Discipline and Punish* (in chapter 2), specifically, how in the latter "Foucault expressly overcomes the apparent dualism of his earlier books" (*Foucault* 38–39), that is, the dualism of the sayable (discursive) and visible (nondiscursive). Following Deleuze, Foucault's interest is no longer simply in the prison as a nondiscursive form of content, or in penal law as a discursive form, but in the imbrication of knowledge and power through these forms for their mutual actualization. Deleuze points to Foucault's twofold definition of the carceral

regime of Panopticism either "as an optical or luminous arrangement that characterizes prison"—that is, specific to the form and substance of actual practices in prison, both as expression and content—or "abstractly as a machine that not only affects visible [nondiscursive] matter in general (a workshop, barracks, school, or hospital as much as a prison) but also in general passes through every articulable function" (*Foucault* 34). The result is that Foucault seeks to understand the informal dimension as well as the formal practice, that is, to understand "the *diagram* . . . no longer [as] an auditory or visual archive, but a map, a cartography that is coextensive with the whole social field" (34).

Foucault's real interest, then, is in this abstract machine "defined by its informal functions and matter and in terms of form [that] makes no distinction between content and expression, a discursive formation and a non-discursive formation. It is a machine that is almost blind and mute, even though it makes others see and speak" (*Foucault* 34). Deleuze follows how Foucault enumerates characteristics of the diagram, its status as "a spatio-temporal multiplicity . . . because there are as many diagrams as there are social fields in history" (34), in ancient sovereign societies as much as in modern disciplinarian societies. The diagram is also "intersocial and constantly evolving," never functioning "in order to represent a persisting world but produc[ing] a new kind of reality, a new model of truth" (35). Through Foucault's depiction of different diagrams in sociohistorical modes of relations between forces, Deleuze asserts with Foucault that "the diagram or abstract machine is the map of relations between forces, a map of destiny, or intensity" (36), laying the groundwork for understanding the links between the abstract machine and concrete assemblages, the latter completed by the social field in various circumstances and within the specific diagram. The great dualities of Foucault's previous works do not disappear, but rather they operate differently, since "the two forms of realization diverge or become differentiated: a form of expression [e.g., penal code] and a form of content [e.g., the manner in which that code is enforced], a discursive and a non-discursive form, the form of the visible and the form of the articulable" (38). In this way, knowledge and power are inextricably linked, through an "encounter . . . between the visibilities of a prison and the statements of penal law," that is, the assemblages of a concrete machine, based on the abstract machine as its informal diagram (39).[4]

Whether one considers the ways in which general hospitals or asylums locked up madmen (a reference to Foucault's earlier books) or how prisons

locked up delinquents, the mechanisms of discipline and incarceration "are first of all precisely functions of exteriority which are only afterwards executed, formalized and organized by the mechanisms of confinement" (*Foucault* 42–43). This segmentarity, or organizing function of prison "refers back to a flexible and mobile function, a controlled circulation, a whole network that also crosses free areas and can learn to dispense with prison. . . . As Maurice Blanchot says of Foucault, confinement refers to an outside, and what is confined is precisely the outside" (43). In other words, beyond the specific segmentation of the forms of visibility and sayability, that is, the relations of power and knowledge manifested within prisons (and other institutions), the forms of the discursive and the nondiscursive invoked by Foucault "neither enclose nor interiorize anything; they are 'forms of exteriority' through which either statements or visible things *are dispersed*" (43; emphasis in original).

The links to a "constitutive exteriority" lead Deleuze to outline the threefold "correlative agencies" in this process: first is "*the outside,* which exists as an unformed element of forces" that we might understand as the roiling and threatening forces of chaos (*Foucault* 43; emphasis in original). Second, "there is *the exterior* as the area of concrete assemblages, where relations between forces are realized" (43; emphasis in original); that is, the previously unformed element of forces is now constituted as diagram and tends to intersect in form (and substance) within assemblages (such as prison and other institutions). Third, there are "*the forms of exteriority,* since the realization [of the relations between forces] takes places in a split or disjunction between two different forms [e.g., discursive and nondiscursive] that are exterior to one another and yet share the same assemblages" (43; emphasis in original). For example, the penal code provides a formal, discursive expression for punishing the delinquent, but exterior to such a code are nondiscursive forms of imprisonment (e.g., the Panopticon) and concrete prison structures that create assemblages yet also are "confinements and interiorizations [that are] only transitory figures on the surface of these forms" (43).[5]

These three agencies constitute a group of links that Deleuze proposes to analyze "as it appears in the form of the 'thought of the outside' " (*Foucault* 43), that is, what Deleuze will develop in the following chapters as the diagram of Foucault's own thought, how it molds chaos by bringing relations of power, knowledge, and subjectivity into close and active alignment. For as Deleuze concludes the chapter, Foucault's mapping of diagrams, one upon another, offers an inherent multiplicity of linkages that point beyond the specific diagram.[6] Here I cite the final lines of chapter 2:

> It is on the basis of the "struggles" of each age, and the style of these struggles, that we can understand the succession of diagrams or the ways in which they become linked up again above and beyond the discontinuities. For each diagram testifies to the twisting line of the outside spoken of by Melville, without beginning or end, an oceanic line that passes through all points of resistance, pitches diagrams against one another, and operates always as the most recent. And [here Deleuze uses an image from Michaux] what a strange twist of the line was 1968, the line with a thousand aberrations! From this we can get the triple definition of writing: to write is to struggle and resist; to write is to become; to write is to draw a map: [citing Foucault] "I am a cartographer." (*Foucault* 44)

This citation conjoins the elements I called earlier the nexus of resistance, creativity, and friendship. These elements are linked through the tensions arising in the confrontation between chaos and diagrammatic functions, creative struggles, and the intense solidarity, all evinced by the inspiration Deleuze derives from Foucault. For the "twisting line of the outside" clearly serves much more than a figurative purpose in Deleuze's understanding of Foucault; as I will argue, it is his way of creatively linking struggles, resistance, and solidarity through friendship.

There are a number of directions that we might pursue to elaborate further this citation. First, I propose to compare it to the end of Deleuze's original 1975 essay on *Discipline and Punish* published in *Critique,* of which this chapter is a revised version. What one discovers, in fact, is the absence of this paragraph and of the entire reflection on exteriority and the thought of the outside, which has been added for *Foucault.* Moreover, in the 1975 essay, the final citation, in which Foucault states, "I am a cartographer," is provided more fully, but even there not in its entirety as it appeared in the 1975 *Nouvelles littéraires* interview with Foucault, a statement truly worth citing completely:

> The only thing that is really sad is not to fight. . . . Actually, I do not like writing; it's a very difficult activity to master. Writing interests me only to the extent that it becomes part of the reality of a struggle, as a tool, a tactic, a means of clarifying. I would like my books to be kinds of scalpels, Molotov cocktails, or mine shafts, and that they might ignite after use like fireworks. . . . The use of a book is closely linked to the pleasure it can give, but I do not at all conceive of what I do as an *oeuvre,* and I am shocked that one might call him/herself a writer. I am an instrument salesman, a creator of recipes, a guide to optical devices, a cartographer, a draftsman, a gunsmith . . . (Foucault 1994, 2:725; my translation)

I cite this passage in full, first, due to its general interest, that is, how Foucault suggests his writings are only part of a more broadly conceived strategy, as part of a toolbox, or repertoire of possibilities for engaging in struggle and resistance. I cite it also because Deleuze twice draws from this interview with Foucault, more fully in 1975, then only quite elliptically in *Foucault.* In so doing, Deleuze emphasizes the greater sense of struggle and resistance that is fundamental for Foucault and that evidently inspires Deleuze himself in these final lines of the original 1975 essay, omitted from *Foucault:*

> All of Foucault's statements refer to a practice and to milieus that work to provoke a mutation in the diagram, as new materials and new functions. . . . To find the form of expression of [real popular] struggles, to participate in their assemblages, to construct bit by bit a revolutionary diagram from which result at once new action (*nouveau faire*) and new expression (*nouveau dire*): to seek, to assist in provoking the continuum or the conjunction of everything that flees, escapes the disciplinary diagram, everything that slips through the map grid. (Deleuze 1975, 1227; my translation)

These two citations show, on one hand, Foucault's modest sense of the instrumentality of his works and, on the other hand, Deleuze's more generous assessment. For Deleuze emphasizes the power of resistance inherent to Foucault's statements, that is, in seeking not merely to describe popular struggle, but to participate creatively in action and expression and thus somehow to have an impact transversally, slipping through the disciplinary diagram. Yet this paragraph disappears from *Foucault,* and Deleuze's revised text is strategic as well as rhetorical, serving as a means to link the earlier chapters to the book's broader concerns—on knowledge, power, and subjectivity—that provide the foci for the following sections.

Another direction to pursue from the final paragraph in chapter 2 of *Foucault* is the reference to May 1968 therein, which I connect to the 1984 essay by Deleuze, authored with Guattari and entitled "Mai 68 N'a Pas Eu Lieu" (May '68 did not occur, or more literally, did not have a place). Only five paragraphs in length, the essay's starting point is inspired by Prigogine, that any event as such cannot be reduced to social determinism or causal linkages, but rather constitutes a bifurcation or deviation in relation to laws, opening onto "a new field of the possible" (*TR* 233). For them, May '68 was just such "a pure event, free of all normal, or normative causality," and what mattered was its status as "a phenomenon of *voyance,*" that is, ecstatic vision, "as if a society suddenly had a vision of what was intolerable within it and also saw the pos-

sibility of something else. It is a collective phenomenon of the kind: 'Make something possible, or I'll suffocate . . .' The possible does not pre-exist, it is created by the event. It is a question of life, the event creating a new existence, producing a new subjectivity" (*TR* 234; translation modified).[7] That is, May '68 happened, but what place, *quel lieu,* did it take by dint of this happening? The problem with May '68, unfortunately, was that France was unable to assimilate the event and instead showed "a radical incapacity to create a subjective redeployment on the collective level, as May '68 required" (*TR* 234; translation modified). The reason, then, that May '68 did not take (a) place, say Deleuze and Guattari, is that its effects had yet to be realized: "Europe has nothing to suggest, and France seems to no longer have any ambition than to assume the leadership of Americanized and overarmed Europe that would manage the necessary economic redeployment. Yet the field of the possible lies elsewhere: *along an East-West axis,* in pacifism . . . [and] *along a North-South axis,* in a new internationalism, [founded] . . . on the phenomena of third-worldification in the rich countries themselves" (*TR* 236). Their conclusion is pertinent for the connections I develop here about the nexus of resistance, creativity, and friendship: "There can only be a creative solution. These are creative redeployments that would contribute to a resolution of the current crisis and that would take over where a generalized May '68, an amplified bifurcation or fluctuation, left off" (*TR* 236).[8]

Deleuze returns to the issue of May '68 in "G as in *Gauche* (Left)" in *L'Abécédaire.* He first discusses never having joined the Communist Party for the simple reason that he had other work to do than undertake Communist militancy full-time. But he also laughs scornfully and explicitly at those like the *nouveaux philosophes* who bemoaned "that the revolution went wrong," a complaint that Deleuze finds rather *débile,* dimwitted, given that it was clear with Stalin that the revolution definitely had gone wrong. From this, Deleuze reflects on different perspectives on revolution in contrast to becoming-revolutionary, and to Parnet's query about the movement for "the rights of man," he says bluntly that this movement belongs to the weak thinking of the empty intellectual period that he described under "C as in Culture." He discusses the importance of jurisprudence in contrast to the "rights of man," and under Parnet's prompting, he draws a parallel between the philosophy of "rights of man" and those who repudiated May '68. For Deleuze maintains that "May '68 was an intrusion of becoming," "a gust of the real in its pure state," but also that what historians did not comprehend was that "May '68 was a becoming-revolutionary without a revolutionary future" ("G as in *Gauche* [Left]").[9]

This brief comparison of Deleuze's thought on resistance and creativity, from the mid-1970s into the 1980s, helps us see the kinds of struggle in the political domain that would engage with force and somehow carry us beyond terror, that is, beyond an affective paralysis in the face of the forces of chaos that surround us. For the creation of new possibilities of thought and subjectivation that might allay such dysfunction are at the very heart both of Deleuze and Guattari's writing and of Deleuze's mode of reading Foucault. As Deleuze says to Didier Eribon in 1986, "When Foucault introduces the theme of 'subjectification,' it amounts essentially to inventing new possibilities of life, as Nietzsche would say, to establishing what one may truly call styles of life: here it's a vitalism rooted in aesthetics" (*N* 91). These links between resistance, writing, and life bring me back, then, to the final pages of *Foucault* and how Deleuze situates the emergence of thought of the outside alongside the constitution of subjectivation.

Inside/Outside

To link the graphic at the end of *Foucault* as a deliberate mark of friendship to resistance and creativity, I return again to the manner in which this study folds backward from the 1980s and the time of Deleuze's seminar on Foucault to address the first two chapters of *Foucault* (both being significantly revised versions of essays originally published in the French journal *Critique*—on *The Archaeology of Knowledge* in 1970, then on *Discipline and Punish* five years later). By reviewing these two essays, I seek the interstices, or the generative seam along which I can trace the fold of friendship and lead back to the graphic with which *Foucault* concludes.

One such moment comes in the first essay, "The New Archivist." In exploring the originality of Foucault's *Archaeology of Knowledge,* Deleuze refers to Foucault's book on Raymond Roussel, suggesting its affinity to Foucault's confrontation with the statement that "always defines itself by establishing a special link with *something else,* . . . something foreign, something outside" (*Foucault* 11). Foucault argues that "a secret repetition animates the statement," and he thereby approaches the new domain "of power and its relation to knowledge" (12). Deleuze calls Foucault's orientation to the statement that of creating multiplicities and claims that the *Archaeology* represents "the most decisive step yet taken in the theory-practice of multiplicities" (14). Deleuze likens this project to Blanchot's commitment to maintaining "the most rig-

orous links between the singular and the plural, the neutral and repetition" (14). And here Deleuze creates what I judge to be the seam, fold, or *doublure* that I seek: "Perhaps, in this archaeology," says Deleuze, "Foucault offers us less a discourse on his method than *the poem of his previous works,* and reaches the point where philosophy is necessarily poetry, the forceful poetry of what is said, which is also the poetry both of non-sense and of the most profound sense" (18; translation modified, emphasis added). As a culminating, summative statement, Deleuze can offer no higher praise, given that for him philosophy's greatest achievement is to maintain direct and active relations with nonphilosophy, hence creates the fold of between practice and poetry, indeed, practice *as* poetry.

Still, as much as Deleuze's praise is its own kind of poetry, a distinct method operates here. As Deleuze maintains, Foucault can indeed declare that "he has never written anything but fiction for, as we have seen, statements resemble dreams and are transformed as in a kaleidoscope, depending on the corpus in question and the diagonal line being traced" (*Foucault* 18; translation modified). But Foucault does not eschew "the real," for "he can also claim that he has written only what is real, and used what is real, for everything is real in the statement, and all reality in it is openly on display" (18). Furthermore, the importance of multiplicities becomes increasingly evident in Foucault's work—discursive and nondiscursive; formations of statements; diverse thresholds of statements, scientific, aesthetic, ethical, political, epistemological—all leading to "the formation of the archaeology-poem, made up of multiple registers, but equally of the particular inscription of an articulation linked in turn to events, institutions and all sorts of other practices" (20). Here Deleuze lets loose with a clarion call to brothers in arms: "[What is essential] is to have discovered and surveyed that unknown land where a literary form, a scientific proposition, a common phrase, a schizophrenic piece of non-sense, and so on, are also statements, but lacking a common denominator, without any possible reduction or discursive equivalences. This is what had never before been attained by logicians, formalists or interpreters" (20; translation modified). What Deleuze shares with Foucault, he argues, is the serial method, that is, a means of constructing "a series around a single point and to seek out other series which might prolong this point in different directions on the level of other points" (*Foucault* 21). Such a method allows them to undermine the sequential mode of envisaging history that serves to glorify the Subject (21), and to "traverse the different levels, and cross all thresholds, . . . [in order to] form

a transversal or mobile diagonal line along which the archaeologist-archivist must move" (22).

The following chapter, "The New Cartographer," the rigorous study of *Discipline and Punishment* that I considered briefly above, bears many substantive marks of Deleuze's ongoing collaboration with Guattari in the 1970s. But Deleuze is frank in his assessment: "Foucault is not content to say that we must rethink certain notions; he does not even say it; he just does it, and in this way proposes . . . a different theory, a different praxis of struggle, a different set of strategies" (*Foucault* 30). To do so, Foucault proposes the diagram, and Deleuze follows creatively the means in which the diagram and machinic assemblages manifest themselves in Foucault's reflections on the technologies of power. Moreover, Deleuze insists that "the history of forms, the archive"—for example, confinement (in the general hospital, the asylum, prisons)—"is doubled by an evolution of forces, the diagram" (43), that is, those functions of the exterior that seek to formalize the more flexible, mobile flows of knowledge and power that undergird sociohistorical relations.

Were this rigorous analysis all that Deleuze develops in the second chapter of *Foucault,* his close reading would already be a stunning expression of friendship—that is, a careful examination of the method through which Foucault envisages both resistance and creativity. But the chapter's final lines produce the generative seam that I extend from the initial chapter. For in describing how one diagram to the next necessarily overlaps serially in the extension of a new cartography, Deleuze concludes that "there is no diagram that does not also include, besides the points which it connects up, certain relatively free or unbound points, points of creativity, change and resistance" (*Foucault* 44). Here we reach the end of chapter 2, examined above, but I now resituate it deliberately in relation to the seam of the folds of friendship. For it is through the "style" of the struggles in each age that "we can understand the succession of diagrams or the way in which they become linked up again above and beyond the discontinuities" (44). Each diagram constitutes a poem as well as a struggle and a mode of resistance, Deleuze argues, and as such, "each diagram testifies to the twisting line of the outside spoken of by Melville, without beginning or end, an oceanic line that passed through all points of resistance, pitches diagrams against one another, and operates always as a function of the most recent diagram" (44; translation modified).

We have already noted this explicit reference to Melville and to the line of becoming, and Deleuze clarifies the importance of Melville for his thinking in his final public talk (at an international conference on Foucault in 1988):

> Foucault always finds a new dimension or a new line in a crisis. Great thinkers are somewhat seismic; they do not evolve but proceed by crises or quakes. Thinking in terms of moving lines was Herman Melville's operation: fishing lines, diving lines, dangerous, even deadly lines. There are lines of sedimentation, Foucault says, but also lines of "fissure" and "fracture." Untangling the lines of an apparatus (*dispositif*) means, in each case, preparing a map, a cartography, a survey of unexplored lands—this is what he calls "field work." One has to be positioned on the lines themselves; and these lines do not merely compose an apparatus but pass through it and carry it north to south, east to west or diagonally. (*TR* 338–39)

Returning to the final lines of chapter 2 in *Foucault,* we can see how, through crisis, Deleuze creates the bridge between forces of resistance, an implicit poetic register, and the struggles of creativity with implicit reference to Michaux: "And what a strange twist of the line was 1968, the line with a thousand aberrations! From this we get the triple definition of writing: to write is to struggle and resist; to write is to become; to write is to draw a map: 'I am a cartographer' " (44).

The implicit poetic reference here—to "the line of a thousand aberrations" —is to Henri Michaux's text *Misérable Miracle* (in English, *Miserable Miracle: Mescaline*), a text that translates a particular line of becoming, the becoming-molecular in microperceptions, particle movement, emissions of haecceities—in short, the means by which descriptions of experiencing drug use reveal the inherently complex powers of perception. I showed earlier (in chapter 1) how Deleuze and Guattari deploy Michaux's work in *A Thousand Plateaus,* their assertion that such experiences of drug use would result in "nothing left but the world of speeds and slownesses without form, without subject, without face. Nothing left but the zigzag of a line, like 'the lash of the whip of an enraged cart driver' shredding faces and landscapes. A whole rhizomatic labor of perception, the moment when desire and perception meld" (*ATP* 283). In citing this text, especially the reference to Michaux's "lash of the whip," I connect points of the generative seam that I pursue here—from the "archaeology-poem" to the passages on the line of Ahab and the whiplash and aberrations inherent to Foucault's cartographic enterprise. For such passages also constitute the microfine perceptions through which the new cartographer maps the diagram and thereby launches writing as resistance and becoming.

The implicit citation of Michaux in the final lines of chapter 2 of *Foucault* helps us move forward along this seam, thanks to Deleuze's return to the same image of the whiplash at the end of chapter 5. One way to situate this

generative seam is with reference to the book's poetic "outside," as it were, which also is very much its inside, as we shall see. I refer again specifically to Michaux's text, *Miserable Miracle: Mescaline,* from which the charioteer citation is drawn. In reading this experimental account of mescaline perceptions, one also finds Michaux's drawing made in his altered states, and a few of these provide clues as to where Deleuze draws his inspiration for his own attempt in the visionary drawing at the end of *Foucault.* For example, within sections II, III, and V, entitled "With Mescaline," "Characteristics of Mescaline," and "Experience of Madness," respectively, some of Michaux's drawings might be called sedimentations, since they depict densely compacted horizontal lines through which grooves crisscross—some jagged, some zipper-shaped or zigzagged, some ridged, and many resembling a Martian landscape (Michaux 1972, 34–35, 76–77). Others are word drawings, which consist in Michaux's elongated and repetitive distortion of words into various designs, some looping and folding back over words, most of which become squiggles and therefore quite illegible (1972, 54–55, 86–87, and 120–21). With several of these latter drawings (among those between 86–87), one notices a distinct resemblance to Deleuze's figure at the end of *Foucault,* especially in terms of loops, the whiplash, and the fold.

Another way to situate this generative seam is to recall (again, from chapter 1) Deleuze's reflections on the fundamental elements of creation, how thinking constitutes a means "to experiment and to problematize," with knowledge, power, and the self as "the triple root of problematization of thought" (*Foucault* 116). The first of these, the stratum of knowledge, implicates seeing and speaking, with thinking occurring as an in-between operation, ever inventing "the interlocking (*entrelacement*), firing an arrow from the one towards the target of the other" (116). As we have seen, Deleuze reflects on the second stratum, the field of power as problem, that is, the dice-throw as "thinking always com[ing] from the outside," yet with the following important qualification: "that outside . . . was already engulfed in the interstice [between seeing and speaking] or . . . constituted the common limit" (117). Deleuze already developed this reflection on the emergence of forces in chapter 4 of *Foucault,* an emergence that "remains distinct from the history of forms, since it operates in a different dimension" and that "is *an outside which is farther away* than any external world and even any form of exteriority, which henceforth becomes infinitely closer" (86; emphasis in original). So in chapter 5, says Deleuze, through the confrontation with thought and the outside, Foucault recognizes that "if the outside, farther than any external world, is also closer than any in-

ternal world," this is a sign "that thought affects itself, by revealing the outside to be its own unthought element," as an "auto-affection, the conversion of far and near . . . constructing an *inside-space* that will be completely co-present with the outside-space on the line of the fold" (118; emphasis in original). Here again we find an array of implicit citations from Michaux, at once the external closer than any internal world, and the *espace du dedans,* the title of Michaux's work, the inside-space. And Deleuze insists that this emergence of "a thinking being who problematizes himself, as an ethical subject . . . [in] the meeting of self and sexuality" means that "to think is to fold, to double the outside with a coextensive inside" (118).

We reach an obvious connection at this point with Deleuze's study of Leibniz and the Baroque: not only do these reflections on the confrontation of thought with the outside and their relation to subjectivity appear in the final section of *Foucault* entitled "Foldings, or the Inside of Thought," but Deleuze also argues for the Leibnizian status of our subjectivity since "what always matters is folding, unfolding, refolding" (*Fold* 137). The potential for unleashing "the set of forces that resist" (*Foucault* 91) relates to the auto-affection to which Deleuze refers in concluding *Foucault* and for which the final drawing provides a creative depiction. For "every inside-space is topologically in contact with the outside-space, independent of distance and on the limits of a 'living' [*un 'vivant'*]; and this carnal or vital topology, far from explicating itself through space, liberates a sense of time that condenses the past within the inside, brings forth the future to the outside, and creates a confrontation of the two at the limit of the living present" (*Foucault* 118–19; translation modified). The line of the outside is but the carnal or vital twist, the lash of the whip or flip of the lasso tail, that literally implicates, enfolding inward, the transformation of thought within the zone of subjectivation caught in "a double movement" (121). The graphic at the end of *Foucault,* accompanied by Deleuze's explication, carefully reveals the complication of this double movement.

Deleuze emphasizes that Foucault's works create implicit links with "the great works that for us have changed what it means to think" (*Foucault* 120), and he did so by consistently developing in those works "the agencies"—the outside, the strata of the visible and the sayable (or articulable), and the relation of the self—of the topology that corresponds to Foucault's writing of "fictions" and "truth and reality" (120). So Deleuze proceeds to "narrate Foucault's great fiction," that is, a world "made up of superimposed surfaces, archives or strata," or "knowledge" (120). However, in the midst of these strata

is "a central fissure that separates on the one hand the visual scenes, and on the other the sound curves: the articulable and the visible on each stratum, the two irreducible forms of knowledge," constituting "two vast environments of exteriority where visibilities and statements are respectively deposited" (120–21). Hence, the double movement: above the strata, in the informal outside, is "a battle, a turbulent, stormy zone where particular points and the relations of forces between these points are tossed about" (121). Chaos reigns above, its particular features have "no form and are neither bodies nor speaking persons, [but rather] . . . the domain of uncertain doubles and partial deaths, where things continually emerge and fade" (121). Below this line of outside are the strata in which are "collected and solidified the visual dust and the sonic echo of the battle raging above them" (121). Deleuze describes this movement, on one hand, as our immersion "from stratum to stratum, from band to band," "cross[ing] the surfaces, scenes, and curves," "follow[ing] the fissure in order to reach an interior of the world" (121); and on the other hand, as an ascending movement "to climb above the strata in order to reach an outside, an atmospheric element, a 'non-stratified substance' that would be capable of explaining how the two forms of knowledge can embrace and intertwine on each stratum, from one edge of the fissure [or fold] to the other" (121). In short, this first movement brings the unknown of chaos into contact with the fissure of subjectivation around interlocking modes of seeing, speaking, and thinking.

Yet to this vertical movement between the strata corresponds a horizontal relation and movement of "atmospheric states," "a diagram of forces or particular features which are taken up by relations: a strategy" such that, Deleuze claims, "if strata are of the earth, then a strategy belong to the air or to the ocean" (*Foucault* 121). Let us not forget Melville's contorted line, with its threat of sweeping us out to sea, thus demanding integration and differentiation, that is, organization, through "the relations between forces [that] ignored the fissure within the strata" (122). Here again the particular features return on the strata, features "taken up by the relations between forces, but [also] particular features of resistance that are apt to modify and overturn these relations and to change the unstable diagram" (122). The vertical ascending and descending movement, then, links to the horizontal tensions and torsions at and around the core, the kernel of subjectivation. One therefore needs to imagine this graphic as throbbing and pulsating with the violence that must occur when the creative processes engage necessarily with resistance to chaos through the

whiplash of thought. For at the core is located the seam to which the poetic citations refer, that "terrible line that shuffles all the diagrams, above the very raging storms" of the informal outside (122). Yet, however terrible are the movements of Melville's line, "whose two ends remain free, which envelops every boat in its complex twists and turns," or of Michaux's line " 'of a thousand aberrations' . . . which is the 'whiplash of a furious charioteer,' " they constitute "a line of life that can no longer be gauged by relations between forces, one that carries man beyond terror," to the " 'center of the cyclone' where one can live and in fact where Life exists *par excellence*" (122). This line, while seeming to be confined to the fold of the core, nonetheless extends to the outside, to the stormy forces of chaos that do indeed threaten this Life *par excellence.*

This "inside space but coextensive with the whole line of the outside" (*Foucault* 123) nonetheless is inherently a space of resistance insofar as it is also a space of creativity. Deleuze cites another Michaux title in calling this most distant point converted into the nearest one "*life within the folds*" (*la vie dans les plis*), "the central chamber, which one need no longer fear is empty since one fills it with oneself" (123). This process of auto-affection, of the production of "*major and perfect accords,*" Deleuze will ascribe to Leibniz, in *The Fold,* as an integration "in a pleasure that can be continued, prolonged, renewed, multiplied [and] that can proliferate, be reflexive and attractive for other accords, that give us the force to go further and further" (*Fold* 131). This pleasure, Deleuze concludes, is "a 'felicity' specific to the soul; it is harmonic par excellence, and can even be felt in the midst of the worst sufferings, such as in the joy of martyrs" (*Fold* 131).[10]

The two models in *Foucault* and in *The Fold*—the "sonic echo of the battle raging above" the strata surrounding subjectivation in the former, the monad straddling several worlds and now open to world forces in the latter—become the struggle with chaos in *What Is Philosophy?* in which the scientist, the artist, and the philosopher must engage, each in his or her own way, casting planes over the chaos, but also to defeat chaos only at the price of "tear[ing] open the firmament and plung[ing] into the chaos" (*WIP* 202). And this struggle is waged in philosophical thought by bringing together its concepts in friendship "traversed by a fissure that leads [concepts] back to hatred or disperses them in the coexisting chaos where it is necessary to take them up again, to seek them out, to make a leap" (*WIP* 203). This is the locus at which thought, creativity, and resistance are conjoined, poets and artists "tear[ing] open the

firmament itself, to let in a bit of free and windy chaos and to frame in a sudden light a vision that appears through the rent" (*WIP* 203), a process to which science and philosophy correspond in their own ways: "What would *thinking* be," Deleuze and Guattari ask, "if it did not constantly confront chaos?" (*WIP* 208).

Thus, in *Foucault,* Deleuze attempts to situate the confrontations of inside and outside, of creativity and resistance, within the relatively more accessible framework of his friend's philosophical project, to map the confrontation in a work that is not just a tribute to a friend but also a "book of philosophy . . . [in which] I was claiming that [Foucault] never turned into a historian but always remained a great philosopher" (*N* 162). To Foucault's "archaeology-poem," Deleuze responds with his own "diagram-poem," and identifies it directly with his friend since, in the French edition (omitted from the English translation), the caption under his graphic reads "Diagramme de Foucault"—at once Foucault's diagram and a diagram of Foucault. For in understanding that Foucault's final works alluded to " 'aesthetic' criteria, understood as life criteria, that substitutes an immanent evaluation for a transcendental judgment every time," Deleuze maintained that Foucault's program advanced "an intrinsic aesthetics of modes of existence as the final dimension of *dispositifs* [apparatuses]" (*TR* 343–44; translation modified). The nexus of subjectivity and thought developed by Deleuze's "diagramme de Foucault" conjoins friendship and intercessors to creativity, forces of creativity to resistance, and resistance itself to thinking—and indeed, to life.

To those who might object that Deleuze does violence to Foucault's thought in such a creative, vitalist reading, Deleuze meets the possible objection by affirming how Foucault's vitalism emerges, first, through "the play of forces [that] operates along a line of life and death that is always folding and unfolding, tracing out the very limit of thought"; and second, through "the theme of 'subjectification,' [which] amounts essentially to inventing new possibilities of life, as Nietzsche would say, to establishing what one may truly call styles of life: here it's a vitalism rooted in aesthetics" (*N* 91). Moreover, as regards Foucault himself, Deleuze was unequivocal about the importance of his friend's work, describing its impact in the strongest possible terms: "The fact that Foucault existed, with such a strong and mysterious personality, the fact he wrote such wonderful books, with such style, never caused me to feel anything but joy . . . Using [Foucault's] definition, my relation to him was some sort of passion" (*N* 85; translation modified). Deleuze's "diagram-poem" is explained, then, as a song of joyful passions, the highest pursuit possible,

since "following Foucault . . . is not just a question of intellectual understanding or agreement, but one of intensity, resonance, and musical harmony" (*N* 86; translation modified). The "diagramme de Foucault," then, would constitute not just the map of this understanding, intensity, and resonance, but above all, the score that renders the notes of this harmony, embracing even dissonance.

7 *Deleuze's Laugh*

Friendship and the Impersonal

In my view, interpreting a text, I think, always comes back to evaluating its humor. A great author is someone who laughs a lot.
Deleuze, "Proust Round Table," *Two Regimes of Madness*

While Gilles Deleuze would be loathe to accept the accolade of great author, throughout *L'Abécédaire,* he laughs a lot—at questions Parnet asks, within his own responses, sometimes at the expense of others, sometimes at his own expense, and most frequently, in the interstices of his insights and comments. From a rich audiovisual corpus, we can point to many key moments of laughter, some of which I have already included earlier in this study. For example, at the transition of letters X and Y into "Z as in Zigzag," we find the laughter of relief and release at the end of three segments of the long interview (see chapter 1 above). At the transition from "F as in Fidelity" to "G as in Gauche (Left)," Deleuze completes his idiosyncratic definition of friendship—the point of madness as the principle trait that constitutes a friend's particular charm—with his mischievous laughter that moves Parnet along in the interview process (see chapter 2 above). In "S as in Style," Parnet turns back the general description of literary style toward his own writing and is greeted by Deleuze's burst of laughter as he cries jokingly, "Oh! The betrayal!" (see chapter 3 above).

Furthermore, Parnet laughs throughout *L'Abécédaire* as well—at the very start, as Deleuze outlines the conditions for the interview; at intervals throughout the interviews in apparent surprise at Deleuze's remarks despite having certainly discussed these topics with him before; and sometimes in gentle derision of Deleuze's opinions—for example, on his own becoming-animal ("A as in Animal")—and of his tastes and preferences, for example, for the comedy of Benny Hill ("C as in Culture," "I as in Idea"), particular French singers

like Edith Piaf and Claude François ("O as in Opera"), and the culinary favorites of tongue, brains, and marrow ("M as in *Maladie* [Illness]"). In this latter case—during which Deleuze makes an almost delirious connection between his favorite dishes and the Father, the Son, and the Holy Spirit—Deleuze and Parnet can hardly contain themselves, Deleuze admitting with laughter that having all three dishes at once would be a bit much, and Parnet agreeing, "Yes, quite disgusting!"[1]

However, throughout the video interview and in different texts as well, Deleuze rejects an overly tender understanding of friendship while also valuing the work of mediators, however one may find them, in collaboration or alone. Given Deleuze's iconoclastic perspectives on friendship, the question arises as to how the personal and friendship intersect with the ultimate concepts proposed by Deleuze, the impersonal and a life.[2] In order to address this line of inquiry, I consider how laughter itself functions as a mediator between these elements of Deleuze's conceptual constellation. My construction of an assemblage starting from laughter draws from a number of privileged authors in Deleuze's work, notably Nietzsche, Proust, Bergson, Spinoza, Blanchot, and Foucault. Moreover, I undertake this construction with a twofold purpose: on one hand, to return to Deleuze's concept of friendship in relation to several contemporaries; on the other hand, to discover how the laughter that Deleuze evokes in the chapter's epigraph, with reference to Proust, expands and mutates throughout his own writings both as a challenge to thought and as the very core of philosophy through friendship.

Making Fools Laugh

In a remarkable passage of *Cinema 2,* Deleuze discusses cinema's special relationship with belief, the "Catholic quality" in cinema that "has continued to inspire a great number of authors" (*C2* 171). This quality confirms Deleuze's insight that "cinema seems wholly within Nietzsche's formula: 'How we are still pious' " (*C2* 171).[3] That is, despite "the modern fact . . . that we no longer believe in this world, . . . in our universal schizophrenia, *we need reasons to believe in this world*" (*C2* 171–72; emphasis in original). But this belief must be that of the body, says Deleuze, "giving discourse to the body, and, for this purpose, reaching the body before discourses, before words, before things are named" (*C2* 172–73). Deleuze here extols cinema's power in this regard, "restoring our belief in the world," a transformation of belief that constituted "a great turning-point for philosophy, from Pascal to Nietzsche: to replace the

model of knowledge with belief" (*C2* 172).[4] Deleuze concludes these pages: "We must believe in the body, but as in the germ of life, the seed which splits open the paving-stones, . . . and which bears witness to life, in this world as it is. We need an ethic or a faith which makes fools laugh; it is not a need to believe in something else, but a need to believe in this world, of which fools are a part" (*C2* 173; translation modified).

The question of what it is to think and to believe runs implicitly through these reflections, and they later preoccupy Deleuze and Guattari in *What Is Philosophy?* (53–57). The authors evoke a nexus of philosophers that Todd May has called Deleuze's "Holy Trinity"—Spinoza as "the Christ of philosophers" (*WIP* 60), with Bergson and Nietzsche, respectively, the Father and the Holy Ghost.[5] As I indicated in the introduction, Deleuze's modes of reading and writing about these writers went through a distinct process of becoming, toward an "intensive way of reading, in contact with what's outside the book, as a flow meeting other flows, one machine among others, . . . [this] is a reading with love" (*N* 8–9). Deleuze's reflections on belief in the world and the need for an ethics to make fools laugh conjoin this trinity: "Spinoza offers us immanence, difference made flesh. Bergson offers us the temporality of duration, without which immanence cannot be born. And the spirit of Nietzsche [offers] the active and the creative affirmation of difference without recoupement into some form of identity" (May 2005, 26).[6]

Just like the fold of friendship, laughter constitutes "a crossroads, a multiple connectedness" (*N* 155), and Deleuze's concise dictum, "Friendship is a comic art," is demonstrated through two specific friendships of which he speaks in *L'Abécédaire,* comparing them to well-known comic literary pairs: he casts himself and Jean-Pierre Bamberger (one in weakened health, the other a hypochondriac) as the "pale reproduction" of Beckett's Mercier and Camier, and himself and Guattari as Flaubert's Bouvard and Pécuchet because of their "encyclopedic attempt to construct a book that touches on all fields of knowledge" ("F as in Fidelity"). For as I noted earlier, friendship occurs only as a person perceives another's type of charm (and hint of madness) by sensitively deciphering those signs that the person emits. Readers of Deleuze's cinema books will recall his analysis of the development of burlesque, in which the new, fourth age emerges with Jerry Lewis and Jacques Tati (*C2* 64–67).[7] However, the multiple connectedness of which Deleuze speaks regarding laughter is not solely connected to joy. To the question, "Do you ever cry at the movies?" Deleuze responded, "Crying, or causing tears to flow, and provoking laughter are the functions of certain images. You can cry because it's too beau-

tiful or too intense. The only thing that bothers me is the knowing laughter of the cinephiles. This kind of laughter is supposedly on some higher level, a second level. I'd rather see the whole house in tears" (*TR* 216; translation modified).

One can see the intersection of the plaintive cry with laughter, which recalls the complex relations between Deleuze and Foucault. Deleuze situated his perception of Foucault in *L'Abécédaire* as "the rare case of a man who entered a room, and it changed, it changed the atmosphere. . . . There is a Foucault emanation like someone who has a glow" ("F as in Fidelity"). And Deleuze had already spoken of this Foucault emanation in another interview with Parnet in which he described Foucault's understanding of subjectification as linked to "a whole order of elegiac subjectivity. The subject is born as much from wailing [*plaintes*] as from exaltation" (*N* 151; translation modified).[8] In other words, Deleuze linked Foucault's expression of subjectification through *la plainte,* that is, the plaintive voice, to his attention to contemporary processes that formed subjectivities, processes that included prisons and work on behalf of prisoners' rights.

Furthermore, besides noting the plaintive energy inherent to Foucault's commitment to these political struggles, Deleuze emphasized the extent to which laughter was part of his relations with Foucault, both political and social. That is, defining Foucault's work with the phrase "to think [for Foucault] was to react to the intolerable . . . things one experienced," Deleuze linked Foucault's comprehension of "the prison within the prison" directly to his practice of "turning the intolerable into humor. Once again, we laughed a lot" (*TR* 275). And Deleuze defined his relationship with Foucault in like fashion: "Not only did I admire him, but he made me laugh. He was very funny. . . . There are few people in the world with whom one can say insignificant things. Spending two hours with someone without saying a thing is the height of friendship. You can only speak of trifles with very good friends. With Foucault, it was more like a sentence here and there" (*TR* 281).

One may well ask in light of these citations if laughing fools include Foucault and Deleuze themselves. Given their connectedness, whatever distance existed between them in Foucault's final years, and also given Deleuze's perspective on friendship noted above—friendship as "a comic art" with himself and Guattari cast as Flaubert's Bouvard and Pécuchet ("F as in Fidelity")—the answer would be in the affirmative, productively and creatively so. Yet this status as laughing fools in no way reduced their commitment to the political causes and philosophical positions they supported.

Nuire à la bêtise *(Doing Damage to Stupidity)*

In the section of *Thus Spoke Zarathustra* (1961) entitled "Of the Higher Man," Nietzsche evokes the beneficence and even the necessity of laughter. Insisting on laughter's value with the statement, "Learn to laugh at yourselves, as a man ought to laugh. You Higher Men, oh how much is still possible!" (303), Zarathustra warns against non-laughing, "uncompromising men," with their "heavy feet and sultry hearts," who compound the sin of condemning laughter by "not know[ing] how to dance" (303–4). For not only do "all good things laugh," but also "he who approaches his goal, dances" (304)—and indeed, learns "to dance beyond himself" (306). Nietzsche concludes this section with Zarathustra's words: "This laugher's crown, this rose-wreath crown: to you, my brothers, do I throw this crown! I have canonized laughter; you Higher Men, *learn*—to laugh!" (306).[9]

I begin with this reference to Nietzsche because the folds of friendship between Deleuze and Foucault that I evoked in the first section (as well as in chapter 6) extend beyond their shared politics into their concurrent philosophical projects, and especially the collaborative enterprise in the 1960s of editing the complete works of Nietzsche. Whatever their differences in political and philosophical perspectives, Deleuze's respect for Foucault was grounded in a fundamentally Nietzschean conception of philosophy.[10] In his interview on "Foucault and Prison," Deleuze described Foucault's creation of the "Prison Information Group" with Daniel Defert as "a kind of thought experiment" that derived from "his Nietzschean heritage" (*TR* 273).[11] Furthermore, Deleuze argued that "what needed to be said [about prisons] was exactly what Foucault brought out, namely: we are deprived of freedom, which is one thing, but the things happening to us are something else altogether. They own us. Everyone knows it, but everyone lets it happen" (*TR* 277). This practice is precisely how Deleuze defines resistance in *L'Abécédaire* in contrast to "the shame of being a man": "Writing, freeing life, freeing life from prisons that men [have created]" ("R as in Resistance").

Following this definition, Parnet asks if an artist (and she clearly includes Deleuze in this group) always feels the dangers surrounding him or her during the act of creation, to which he replies emphatically, "Yes, obviously, and in philosophy as well." Saying that without philosophy, one could not imagine the level of stupidity that would exist, Deleuze affirms what Nietzsche said, that the task of philosophy is to cause damage, to resist, to negate stupidity (*nuire à la bêtise*).[12] Deleuze compares philosophy, in this regard, to the

arts—both serve to reduce the level of vulgarity and stupidity in the world, and he is clear in concluding this point: it is not that people necessarily read philosophy; rather, it is the effect of philosophy's mere existence to prevent people from being as stupid and beastly (*stupide et bête*) as they would be were there no philosophy ("R as in Resistance").[13]

Of course, Deleuze had already expressed this idea in nearly identical terms in a reflection located in several of the most important pages of *Nietzsche and Philosophy,* for example, in the section on the new image of thought: "Philosophy does not serve the State or the Church, which have other concerns. It serves no established power. The use of philosophy is to *sadden.* A philosophy that saddens no one, that annoys no one, is not a philosophy. Its purpose is to damage stupidity, to turn stupidity into something shameful. Its only use is to denounce all forms of the baseness of thought" (106; translation modified).[14] In complementary fashion, Deleuze attributed an important role to Foucault himself as "garde-fou"—literally, a "guardian of madmen," colloquially, as watchman and moral conscience, standing watch over the expression of certain kinds of *bêtises* (Stivale 1998, 232). Of this equally sociocultural and philosophical role, Deleuze said, "[Foucault] was often misunderstood, which didn't get in his way but did worry him. People were afraid of him, that's to say his mere existence was enough to block the impudence of imbeciles. Foucault fulfilled the function of philosophy as defined by Nietzsche: damaging stupidity [*nuire à la bêtise*]" (*N* 150; translation modified). The misunderstanding and fear that Foucault caused places him squarely in the lineage of the Nietzschean philosopher, as Deleuze defined this in *Nietzsche and Philosophy:* "Stupidity and baseness are always those of our own time, of our contemporaries . . . [and] philosophy has an essential relation to time: it is always against its time, critique of the present world. The philosopher creates concepts that are neither eternal nor historical but untimely and not of the present. . . . And in the untimely there are truths that are more durable than all historical and eternal truths put together: truths of time to come" (107).

The importance of the function of philosophy for Deleuze—"creating concepts and, through that, damaging and preventing stupidity"—is precisely why he rejects as imbecilic the presumed idea of the "death of philosophy": "It just seems to be another feeble idea, kind of simpering, just to have something to say, just a way to say things change" ("R as in Resistance"). This affirmation leads Parnet to ask if Deleuze, along with Guattari and Foucault, "form networks of concepts like networks of resistance." Although visibly embarrassed, Deleuze assents to this description, but he insists that such concep-

tual networks (for example, Dadaism) are, by their very existence, networks of resistance. He also affirmed this intersection of creation and resistance in the contemporaneous 1988 interview "On Philosophy": "Creating isn't communicating but resisting. There's a profound link between signs, events, life, and vitalism: the power of action (*puissance*) in nonorganic life that can be found in a line that's drawn, a line of writing, a line of music. It's organisms that die, not life. . . . Everything I've written is vitalistic, at least I hope it is, and amounts to a theory of signs and events" (*N* 143; translation modified). This vitalist perspective connects damaging stupidity and laughter through the conjoined creative impulse away from the *bêtise* of "writ[ing] with your ego, your memory, and your illnesses" and toward an expression of "ways of living, possibilities of existence," and above all, of "life gushing forth or draining away," that is, laughter (*N* 143).

The Image of Thought

Speaking to Robert Maggiori about his relationship to Foucault, Deleuze admitted, "Foucault contrasts passion and love. By his definition, my relation to him was some sort of passion" (*N* 85). Then, discussing Foucault with Parnet at the same period, Deleuze elaborated this statement:

> [Foucault's] opposition between "love" and "passion" . . . is a distinction between two kinds of individuation: one, love, through persons, and the other through intensity, as though passion dissolved persons not into something undifferentiated but into a field of various persisting and mutually interdependent intensities. . . . Love's a state of, and a relation between, persons, subjects. But passion is a subpersonal event that may last as long as a lifetime . . . , a field of intensities that individuates independently of any subject . . . a fearsome kindred of souls, something not altogether human. . . . And perhaps passion, the state of passion, is actually what folding the line outside, making it endurable, knowing how to breathe, is about. (*N* 115–16)

I open this third section with these distinctions of individuation—love through persons in contrast to undifferentiated intensities of passions—in order to shift the focus of this development. Specifically, I change the emphasis from the relationship nurtured in laughter and affirming philosophy while damaging stupidity, toward the possibility of folds of friendship conceived as the impersonal, as a life. In contrast to any temptation to personalize such relations, Deleuze cuts through the fog of intensities with his stern reminder that it's not just because you have some personal tale of love or woe that you

have anything to say or write. For him, this constitutes "some private little affair," hence, something shameful, vile—indeed, *immonde,* literally, "not of this world" ("E as in *Enfance* [Childhood]"). In contrast to this, "writing means throwing oneself into a universal affair, be it a novel or philosophy" ("A as in Animal"). As we saw earlier, such writing constitutes resistance not only in liberating life from man-made prisons but also in pushing language to the limit separating language from animality, from the cry, and from the song. This writing implies a style, says Deleuze, with its two necessary traits: to carry all language to a kind of musical limit, and to cause syntax to undergo a treatment that constitutes a foreign language within the language one writes ("S as in Style").

Given this dual emphasis on style as resistance and on the relationship of friendship to perception—that is, the importance that Deleuze places on the perception of signs in developing friendship—I find myself confronted by two paths to pursue: on one hand, to follow Deleuze's reflections on the distinction between love and passion; on the other hand, to relate style to Deleuze's statements about signs, events, and life, especially with reference to Foucault. To pursue the latter in order then to return to the former, I again consider briefly a crucial text for Deleuze's work and thoughts, Marcel Proust's *A la Recherche du temps perdu* (1954) (*In Search of Lost Time)*, to which Deleuze devoted himself not only in four revisions of *Marcel Proust and Signs* (the original title of *Proust and Signs*), but in numerous texts and interviews in which he derived from Proust a template for reflection on a range of topics. Yet how might we reconcile Deleuze's stern attention to the impersonal in relations with the Proustian recourse to love and to jealousy as the apparent motors of his master work? Deleuze's response, of course, is that love and jealousy are but one set of signs that the Narrator learns to interpret in the semiotic apprenticeship that, for Deleuze, constitutes the true impetus of Proust's *Recherche.*

As we will recall, the worldly signs, the signs of love, and even sensuous impressions (of which the taste of tea in the soaked madeleine is the most renowned) all pale in light of the importance of signs of art. In fact, both friendship and philosophy are criticized as insufficient for the semiotic apprenticeship, and Proust opposes to these "a more obscure pairing formed by love and art": "A mediocre love is worth more than a great friendship because love is rich in signs and is fed by silent interpretation. A work of art is worth more than a philosophical work; for what is enveloped in the sign is more profound than all the explicit significations. What does violence to us is richer than all

the fruits of our goodwill or of our conscious work, and more important than thought is 'what is food for thought' " (PS 30; citation from *Recherche* II, 549). Hence, since friendship and philosophy are both based on "the goodwill of thinking," they both miss the mark in revealing truth since, as Deleuze insists, "thought is nothing without something that forces and does violence to it," that is, the sign (*PS* 95–97). One meets signs through "an encounter" with the "image of thought," the very contingency of which "guarantees the necessity of what it leads us to think" (*PS* 97). In short, the act of thinking is "the only true creation. Creation is the genesis of the act of thinking within thought itself. This genesis implicates something that does violence to thought, which wrests it from its natural stupor and its merely abstract possibilities" (*PS* 97).

Deleuze relates these encounters, in other terms, to Foucault's writing by suggesting that the misunderstandings about Foucault's supposed emphasis on the death of man occurred not merely due to "reactions of malicious stupidity" (*de bêtise haineuse*) (*N* 90). They arose also, and primarily, because Foucault "was talking about the play of forces [in different periods], and a dominant form emerging from it" (90). Deleuze argues that Foucault returned to Nietzsche precisely through the question of the death of man, and he asks, "If man has been a way of imprisoning life, mustn't the liberation of life in man himself take a different form?" (91). As we noted in chapter 4, this theme is a "third dimension" in Foucault's thought, alongside knowledge and power, developing "a 'fold' of force," "establishing different ways of existing, depending on how you fold the line of forces, or inventing possibilities of life that depend on death too, on our relations to death: existing not as a subject but as a work of art" (*N* 92). Rejecting those who claim Foucault's later work simply revealed his return to the subject, Deleuze insists: "I believe subjectification has little to do with any subject. It's to do, rather, with an electric or magnetic field, an individuation taking place through intensities (weak as well as strong ones), it's to do with individuated fields, not persons or identities. It's what Foucault, elsewhere, calls 'passions' " (*N* 93).

Thus emphasizing the impersonal as it emerges in Foucault's thought, Deleuze develops this line of reflection in other interviews as well: having nothing to do with persons, subjectification "is a specific or collective individuation relating to an event (a time of day, a river, a wind, a life . . .). It's a mode of intensity, not a personal subject. It's a specific dimension without which we can't go beyond knowledge or resist power" (*N* 99). Then, in his 1988 interview with Parnet about Foucault, Deleuze develops his thought on this dimension in terms of the "line" one has to cross, residing "everywhere thought

confronts some thing like madness, and life some thing like death" (*N* 110). It is both from and back into the "line Outside," this "endless switching between closeness and distance," that thinking comes and goes, which "amounts to confronting [the line Outside]" the way that "passionate men" like Ahab die "chasing their whale" (*N* 111). And employing imagery that Deleuze renders explicit in *Foucault,* he discusses the danger and challenge of this line, our "need both to cross the line, and [to] make it endurable, workable, thinkable," via Foucault's theme: "We have to manage to fold the line and establish an endurable zone in which to install ourselves, confront things, take hold, breathe—in short, think. Bending the line so we manage to live upon it, with it: a matter of life and death" (*N* 111). As we have seen in chapter 6, this image of establishing a locus or zone for existence and experimentation recalls, and indeed is represented by, the important "diagram of Foucault" found in the final pages of Deleuze's study and reproduced in the previous chapter.

The Impersonal

With the fold, the line Outside, a specific or collective individuation, an intensity, we approach the nexus between friendship and the impersonal. Readers familiar with Deleuze's work, alone and with Guattari, will recognize this third locus, this crisscrossing along a line of flight, through becoming. I have already discussed this space and process as the encounter that was so crucial for Deleuze in order to be "on the lookout."[15] This practice also relates directly to his description of what he calls the "image of thought" in *Nietzsche and Philosophy* and *Proust and Signs,* while in *Difference and Repetition* it is that "something in the world [that] forces us to think" (139): "It may be grasped in a range of affective tones: wonder, love, hatred, suffering. In whichever tone, its primary characteristic is that it can only be sensed. . . . [as] a sign . . . [and its] second character: . . . [it] moves the soul, 'perplexes' it—in other words, forces it to pose a problem" (*DR* 139–40). Deleuze links the progression of the image of thought to the impersonal, through the threefold limit of violence that each faculty must undergo in order to discover "its own unique passion, . . . that [which] can only be sensed, yet is imperceptible at the same time" (*DR* 143). For that which is "capable of carrying the faculties to their respective limits" is "an element which is in itself difference . . . , [that is] intensity. . . . It is always by means of an intensity that thought comes to us" (*DR* 144).

However, Deleuze is clear that in the encounter, "there is no *amicability*. . . . The dark precursor is sufficient to enable communication between difference

as such, and to make the different communicate with difference: the dark precursor is not a friend," for this intensity, in its impersonality, "is a forced and broken connection which traverses the fragments of a dissolved self as it does the borders of a fractured I" (*DR* 145). Deleuze offers Antonin Artaud, in his correspondence with Jacques Rivière, as expressing this paradoxical "thought without image": "To think is to create—there is no other creation—but to create is first of all to engender 'thinking' in thought" (*DR* 147). Thus, this element—dark precursor, intensity—is the flash of creativity that Deleuze describes at the end of *L'Abécédaire* as the zigzag and, with Guattari, the tendency of becomings "to emit particles that take on certain relations of movement and rest because they enter a particular zone of proximity" (*ATP* 273). Karen Houle and Paul Steenhuisen describe just such a zone in their performance of Steve Reich's "Clapping Music": "The work becomes the joining, interlocking, partial and momentary independence of the two musicians, amidst a framework of relative material unity" (2006, 21). Deleuze and Guattari call this a haecceity, "inseparable from the fog and mist that depend on a molecular zone, a corpuscular space" (*ATP* 273).

With this description, we encounter another manifestation of the impersonal, since the previous sections of this chapter reveal different facets of Deleuze's understanding of philosophy as experimentation through multiplicities, and with Foucault, the distinction of two kinds of individuation: love between persons and subjects, and passion as "a subpersonal event that may last as long as a lifetime, . . . a field of intensities that individuates independently of any subject, . . . a new distinction between affective states" (*N* 116). Just as Foucault (as read by Deleuze) revealed the need to fold and crisscross the line through thought, Deleuze and Guattari describe how one can find that line, that becoming in intensity, not as organized subject, but beyond fixed identity, through the process of subjectification that leads toward becoming-imperceptible, "the immanent end of becoming, its cosmic formula" (*ATP* 279). They ask, in this regard, "What is the relation between the (anorganic) imperceptible, the (asignifying) indiscernible, and the (asubjective) impersonal?" (*ATP* 279). One answer is "to be like everybody else," that is, "by process of elimination, . . . by conjugating, by continuing with other lines, other pieces, [making] a world that can overlay the first one, like a transparency" (*ATP* 279–80). They describe this process as "the haecceity into which one slips and that slips into other haecceities by transparency" (*ATP* 280).

Deleuze and Guattari conclude that this process constitutes "the link between imperceptibility, indiscernibility, and impersonality—the three virtues.

To reduce oneself to an abstract line, a trait, in order to find one's zone of indiscernibility with other traits. . . . One has combined 'everything' (*le "tout"*): the indefinite article, the infinitive-becoming and the proper name to which one is reduced" (*ATP* 280).[16] This tri-partite combination of "everything" recognizes the key elements of the impersonal, especially as the latter is derived from the work of Maurice Blanchot. For the impersonal would seem to correspond to what Blanchot calls "the relation of the third," "the *strangeness* between us . . . a relation with what is radically out of my reach; and this relation measures the very extent of the Outside" (1993, 68–69). Blanchot suggests in a number of texts the difficulties of defining this "Other" with whom one engages in speech, "the presence of man precisely insofar as he is always missing from his presence, just as he is missing from his place, . . . this third person . . . [which] brings the neutral into play" (1993, 71).

Let me suggest that various manifestations of the impersonal have constituted the third dimension for Deleuze and Deleuze-Guattari in developing their works, most notably, the line of flight along which the molar plane of organization and hierarchy is undone only to be recaptured in the ongoing processes of territoriality. Furthermore, I see *L'Abécédaire* in similar fashion, as a struggle between the personal and impersonal, in some ways a continuation, but in others a postponement of the discursive experimentation theorized and attempted by Deleuze and Parnet in *Dialogues.* Although the eight-hour face-to-face of *L'Abécédaire* would appear to be a very personal enterprise, Deleuze insists on the impersonal aspect from the start. Indeed, in the introductory remarks, he states that the posthumous condition he required places their discussion into the archive, thereby avoiding that status of a private affair, describing himself as "reduced to the state of a pure archive for Pierre-André Boutang, to a sheet of paper."[17] This position suggests that we re-view *L'Abécédaire* as a tug of war between Parnet's stubborn attempts to have Deleuze reveal personal details on an array of subjects and Deleuze's clever and, for Parnet, persistently annoying strategies to yield to her personalizing moves as little as possible.

In fairness to Parnet, however, Deleuze constantly settles on an extremely and conveniently ambiguous border between personal and impersonal registers. There are numerous examples of this ambiguity: in "A as in Animal," Deleuze willingly offers the domestic details of his children bringing home stray kittens as part of his outline of territorialization. In "B as in *Boire* (Drinking)," he refers to facing his own alcoholism in order to discuss the limit beyond which one's inebriation cannot proceed if work is to continue. In "E as

in *Enfance* (Childhood)," Deleuze explains his conception of the interview process in response to Parnet's questions about his personal background.[18] Yet as I noted in chapter 3, Deleuze addresses childhood more generally rather than specifically and personally, that is, in terms of becomings, by emphasizing the particular importance of the becoming-writer. He insists, then, that in undertaking *L'Abécédaire* with Parnet, they are creating the archive that has interest only in relation to "something else." That is, just as the earlier references to stray kittens and his drinking serve to underscore a more abstract, impersonal concept (respectively, territorialization and creative work), so the details drawn from his childhood can be transformed to allow us, through the archive thus created, to comprehend adjacent fields and specific concepts transversally, to wit, the intensities inherent to becomings.

Parnet deliberately plays the devil's advocate in objecting that Nathalie Sarraute, in her book *Enfance* (Childhood), had broken this rule against self-indulgence by writing personally about childhood. Deleuze vehemently contradicts her (and also scolds her in teacherly fashion about the dangers of the devil's advocate role). He argues that by inventing "a childhood of the world," Sarraute remains entirely in the impersonal by succeeding in creating marvelous literary and stylistic effects, "caus[ing] language to proliferate from itself" ("E as in *Enfance*"). Having thus rebuffed Parnet's objection and attempt to personalize the discussion, Deleuze concludes the section with an explanation of another becoming, the becoming-child. What interests him is discovering the "child emotion" and, through it, "not the child I once was," but rather "*a* child emerging among others, any child whatsoever (*un enfant quelconque*)." For Deleuze, the importance and extreme richness of the indefinite article—*a* child is beaten, *a* horse is whipped—have been overlooked as well as the fundamental value of the impersonal, generally and in the indefinite article.

I now consider three moments in *L'Abécédaire* that typify this tug-of-war between the personal and the impersonal in relation to the folds of friendship, three moments revealing Deleuze's utmost discretion and attention: about Foucault from "O as in Opera," his dissertation defense in "P as in Professor," and becoming imperceptible in "R as in Resistance."[19] Parnet begins "O as in Opera" by asking Deleuze to discuss his relations to music, comparing him to his friend François Châtelet, who was able to work while listening to opera, an assertion that Deleuze says he doubts. To shift away both from Châtelet and from the personal, Deleuze proposes to transform her question into a more impersonal topic, "What is it that creates a community between a popular song and a great musical work of art?" This shift allows Deleuze to discuss at

length, first, the approaches of various popular singers (Piaf, Charles Trenet, Claude François), and then, with evident satisfaction, the musical concept that he and Guattari created, the ritornello (or refrain) and its manifestation in literature (Vinteuil's phrase in Proust) and in music (Schumann, Schubert, Stockhausen, Mahler).

Parnet interrupts Deleuze by asking him to comment on how music was discussed by specific writers and philosophers, and he is visibly uncomfortable with this personalizing move, especially when she says, "Even Foucault spoke of music." Deleuze gives a dismissive gesture, asserting twice, "Foucault didn't talk about music; it was a secret for him." When Parnet pursues this, suggesting, "He was very close to certain musicians," Deleuze responds shortly: "Yes, yes, but those were all secrets that Foucault did not discuss." And as she persists, Deleuze says dismissively "Yes, yes, yes, yes . . . ," thus shutting down this line of discussion completely as too personal. At this point of impasse, the film's director, Pierre-André Boutang, is heard whispering to Parnet, forcing her to move forward the discussion, so she then asks Deleuze to discuss the importance of the cry in the work of Alban Berg.

At another moment, in "P as in Professor," Deleuze describes with great hilarity the circumstances of his doctoral defense, in the Sorbonne intermittently besieged by student demonstrations in the wake of May 1968. But he refuses to reveal the name of the committee chairman, saying "It's a secret" (although it is no secret that Maurice de Gandillac was the director of his major thesis). When Parnet replies, "I could make you confess," Deleuze explains, "No, especially given the chairman's agony at the time, and also he was very charming." At this, Parnet shifts her tack in the personal, saying, "You were probably better known at that point than three-fourths of the committee members." Deleuze first denies this, but when he confirms Parnet's query whether the defense was focused on *Difference and Repetition,* she responds, "Well, you were already very well known for your works on Proust and Nietzsche." Deleuze answers her solely with a kind of growling noise, visibly uncomfortable, just shrugging his shoulders, forcing her to move on with the chronology of his teaching career.

The final examples of the personal-impersonal tug-of-war come from "R as in Resistance." During his discussion of the "shame of being a man" as a way to understand the Holocaust and Primo Levi's depiction of it, Deleuze implicitly avoids any personalizing mention of what he would certainly consider, and denounce, as a "private little affair," his own family's tragic loss of his older brother during World War II, arrested as a Resistance member and

killed during deportation to Auschwitz.[20] Parnet asks Deleuze whether he saw himself forming with Guattari and Foucault a network of resistance, to which he assents. So Parnet continues in the personal register, stating that Deleuze finds himself now both famous and clandestine and seemingly fond of living in this kind of clandestine way. Deleuze rejects both assertions, opting for wanting simply to be, like a lot of people, imperceptible. Although he recognizes, "That's a question that is almost personal," he still explains himself with an evidently personal reflection—he just wants to do his work, without time wasted by other people, but also to maintain relations with a small group of people since he needs to. And he concludes: "When I see them, I don't want this to create the slightest problem, just to have imperceptible relationships with imperceptible people, that's what is most beautiful in the world. You can say that we are all molecules, a molecular network."[21]

About a Life

I have focused on these examples of the ambiguity in Deleuze's responses in order to anticipate the question of how the personal might be transformed from a specific lived existence into *a* life, understood as the impersonal, or can even coexist as such. To this end, I have sketched a number of examples within *L'Abécédaire* of Deleuze's attempts to adhere to the impersonal, albeit inconsistently, even in his conception of the interview process itself. To recall an example cited in chapter 3, Deleuze responds to Parnet's query about Primo Levi's suicide by distinguishing between Levi's committing suicide personally, "no longer able to hold on within his personal life," and his continuing to mount "eternal resistances, impersonally, beyond the instance of personal events" through his written works ("R as in Resistance"). Deleuze discussed these two faces of death in both *Difference and Repetition* and *Logic of Sense*: "Every death is double, and represents the cancellation of large differences in extension as well as the liberation and swarming of little differences in intensity. . . . Suicide is an attempt to make the two incommensurable faces coincide or correspond. However, the two sides do not meet, and every death remains double" (*DR* 259; see also *LS* 151–52, 222). Deleuze later states unambiguously that as the "functions of singularity have invaded the field of knowledge" and have thus replaced "the function of universality," so too have new types of individuation emerged, "the individuality of an event: *a* life, *a* season, a wind, a battle, five o'clock in the evening, . . . that do not constitute a person or an I" (*TR* 351). These individuations that, with Guattari, Deleuze

called haecceities, raise the question "as to whether we are not haecceities like that instead of an I" (*TR* 351). While Spinoza's works underlie these perspectives on becomings and intensities, for Deleuze, Maurice Blanchot emerges just as importantly, given his position at the crucial nexus of thought, friendship and the impersonal.

Friendship for Blanchot, as we saw in chapter 4, is "the movement of understanding in which, speaking to us, [our friends] reserve, even on the most familiar terms, an infinite distance" (1997, 291). Despite this "pure interval" and "interruption of being" that still brings "us together in the difference and sometimes the silence of speech," or perhaps because of it, Deleuze fully embraced various facets of Blanchot's thought, citing Blanchot's definition of the event as an example of how concepts in philosophy are "modern entities with a life" (*TR* 214). The difficulty on which Blanchot reflects in a number of texts is the weight of responsibility toward the Other, a weight that renders it "disastrous—the responsibility that never lightens the Other's burden (never lightens the burden he is for me) and makes us mute as far as the word we owe him is concerned" (1986, 27). Yet the counterpoint of this burden is "a friendship unshared, without reciprocity, friendship for that which has passed leaving no trace" (1986, 27). This counterpoint in Blanchot's reflections corresponds to friendship in its impersonality, "this incommensurable relation of one to the other [as] outside drawing near in its separateness and inaccessibility" (1986, 29).

These reflections clarify why many of Deleuze's references to Blanchot are mediated by Foucault's reading of Blanchot's work. For the nexus of concepts that I traced in chapter 4 as Foucault's threefold debt to Blanchot reveals a distinct resonance with Deleuze's thought from the perspective of *a* life: Foucault's (and Blanchot's) attempts to take "language to its ultimate limit, raising it to the power of the unspeakable" conjoin Deleuze's emphasis on style well beyond mere expression, but as a fundamental element in enunciating resistance and thereby liberating life; Foucault's (and Blanchot's) "refusal of any linguistic personology"—that is, an expression insisting on "the primacy of the third person," the neutral "it" (*il*) and the impersonal "one"—connects quite directly with the value of the impersonal that underlies immanence and becomings (*N* 97); finally, the crucial role of the Outside for Foucault and Blanchot, a non-relation through which subjectification emerges at once in the event as folding and unfolding and in the necessary link to the obverse of life, to death, that both Foucault and Blanchot emphasize within relations and folds of friendship.[22]

This development allows us to open up Deleuze's final text, "Immanence: A Life . . . ," to reveal its relation to becomings and intensities, to the impersonal and haecceities, or thisness of the event, that encompass a poorly understood aspect of existence and experience. Deleuze describes the "wildness and power" of transcendental empiricism, "the passage of one [sensation] to the other as becoming, as increase or decrease in power of action (*puissance*)" (*TR* 384; translation modified), unfolding, not as consciousness, but as an "absolute immanence" escaping all transcendence, just as the plane of immanence escapes all definition by a subject or object. This pure immanence, says Deleuze, is "A Life, and nothing more," that is, "complete power of action, complete beatitude" (*TR* 385–86; translation modified). While the works of Bergson and Spinoza implicitly loom here, Deleuze points to the narration of *a* life by Charles Dickens, in *Our Mutual Friend*. Deleuze says that Dickens depicts a moment between life and death "where *a life* is merely playing with death," the individual's life giving way "to an impersonal and yet singular life, which foregrounds a pure event that has been liberated from the accidents of internal and external life, that is, from the subjectivity and the objectivity of what comes to pass: a '*homo tantum*' with whom everyone sympathizes and attains a kind of beatitude; or an haecceity, which is no longer an individuation, but a singularization, a life of pure immanence, neutral, beyond good and evil" (*TR* 386–87; translation modified).[23]

However, Deleuze is aware that this moment of confronting universal death cannot contain *a life*, indeed, must exceed such a moment due to the virtual-actual relation between "every moment which a living subject traverses and which is measured by the objects that have been experienced" and "an immanent life . . . actualized in subjects and objects" (*TR* 387). Describing these "singularities or the events which constitute *a life*" as "indefinite life," it occupies "between-times, between-moments," presenting "the immensity of an empty time where one sees the event to come and already past" (*TR* 387). These singularities and events of *a* life coexist on a plane parallel to "the accidents of *the* life that corresponds to it," yet neither plane is "arranged and distributed in the same way" (*TR* 387). Deleuze employs the example of infants as doing without individuality, "all resembl[ing] one another," but possessing singularities, "a smile, a gesture, a grimace . . . traversed by an immanent life which is pure power of action, and even beatitude during moments of weakness and suffering" (*TR* 387–88; translation modified). *A Life*, then, "is composed of virtualities, events, singularities," and Proust's description of the essence of time—"real without being actual, ideal without being abstract" (*PS*

61)—describes the constant oscillation between the plane of immanence and its actualization in subject and object (*TR* 388–89).

Hence, to the query I raise above about the possibility of an individual lived existence transformed as *a* life, one answer is: whereas *a* life may be attained actively only with the greatest effort by artists and writers, by all those who experience and express intensities and flights in their creative existences, conceptualizing and understanding *a* life in its impersonality and imperceptibility is difficult, for several reasons. First, such "emotion," as Deleuze calls it, "is not of the order of the ego but of the event" (*TR* 187). Deleuze discusses this link between the impersonal and a life in *Difference and Repetition*: first, he describes "the world of 'one' or 'they' [as] a world of *impersonal individuations* and *pre-individual singularities*; a world which cannot be assimilated to everyday banality but one in which, on the contrary, we encounter the final face of Dionysus, and in which resonates the true nature of that profound and that groundlessness which surrounds representation, and from which simulacra emerge" (*DR* 277). Then, in a parenthetical aside, Deleuze evokes Hegel's criticism of Schelling "for having surrounded himself with an indifferent night in which all cows are black" (*DR* 277). For Deleuze, Schelling's insight offers an uncommonly clear understanding of "one" or "they":

> (. . . What a presentiment of the differences swarming up behind us, however, when in the weariness and agony of our thought without image, we murmur "oh those cows" [*ah les vaches*], "*they* do exaggerate" [*ils* exagèrent], etc.; how differenciated and differenciating is this blackness, even though these differences remain unidentified and barely or non-individuated; how many differences and singularities are distributed like so many aggressions, how many simulacra emerge in this night which has become white in order to compose the world of "one" and "they"). (*DR* 277; translation modified)

These "cows" of the dark night turned white—this "they," "them" or "one"—are indeed "out there," as it were, aggressive and threatening, and yet remain "barely or non-individuated" to the extent that his "groundlessness" (*sans fond*) is actually a swarming and "constitutive multiplicity" of Ideas, "these ants which enter and leave through the fracture of the I" (*DR* 277).

Yet Deleuze will maintain that the event is very difficult to grasp (*TR* 187), since it raises "very complex questions of composition and decomposition, speed and slowness, longitude and latitude, power and affect" (*TR* 351). We need only to recall how Deleuze always described his friends Foucault and Guattari—in terms of gestures, speeds, and changes of atmosphere—to see

his consistent attempts to reach the impersonal even in personal reflections. Deleuze's successive revisions of *Proust and Signs* showed his continuing efforts to draw from Proust's the haecceities, intensities, and becomings produced as this between-time of *a* life. Then with Guattari, Deleuze constructs these concepts in *A Thousand Plateaus* by nurturing them not only with many artistic examples, including Proust on becomings and the refrain, but also by drawing from a stunning range of texts, with Nietzsche's eternal return as "the first great concrete freeing of nonpulsed time" (*ATP* 269). And here another name from the Deleuzian constellation, Leibniz, springs forth, given the importance of the fold in Deleuze's thought, not just with reference to Leibnizian philosophy, but also to Leibniz's "creative followers . . . —Mallarmé, Proust, Michaux, Hantaï, Boulez—anyone who fashions a world out of folding and unfolding" (*N* 155). As Claire Colebrook argues, for Deleuze "the joy of philosophy lies not only in the overcoming of the self and the organism, a becoming-imperceptible, but [in] the creation of dissonance and divergence—points of view or world that, far from expressing one life through diverse monads, create lives and worlds that are incommensurable" (2006b, 224).[24]

The conceptualization of *a* life is difficult also because most humans are unfamiliar with anything other than a conception of life as personal, structured, hierarchized, and psychologized—in a word, controlled. As Deleuze expressed it in his interview with Toni Negri: "We've got to hijack speech. Creating has always been something different from communicating. The key thing may be to create vacuoles of non-communication, circuit breakers, so we can elude control" (*N* 175). Yet this radical practice is a matter of facing habit in thought, against which becomings constantly struggle, a process that Brian Massumi describes so succinctly: "Becoming is a mode of synthetic thought whose relation to analytical thinking and the ego is less a countering than a counteractualization—a change in mode striking habit, molarity, even reactivity itself" (1992, 100). But as Massumi notes, describing becomings is difficult because "becoming-other is directional (away from molarity), but not directed (no one body or will can pilot it). It leaves a specific orbit but has no predesignated end point" (103). Of course, Deleuze and Guattari directly address how one makes a body without organs, inspired by the experimentation of Carlos Castaneda, and provide the memorable lesson of "connect, conjugate, continue . . . connection of desires, conjunction of flows, continuum of intensities," as a result of which "you have constructed your own little machine, ready when needed to be plugged into other collective machines" (*ATP* 161).[25] Massumi exercises extreme caution in daring "to enumerate ways in

which becoming might be mapped without being immobilized" (1992, 103). He opts to suggest "strategies" as pragmatic guidelines "serving as landmarks to future movement," and as a response to the overarching structures of control, these strategies "with others like them, constitut[ing] *resistance*: friction in the molar machine" (106; emphasis in original).[26]

Beyond the Tombeau

An example is needed here that might provide more clearly a sense of how *a* life and its between-time moments do, in fact, emerge even momentarily in the course of *the* life in all its mundane, personal glory. As I argue in different terms in chapter 2, the pedagogical context is precisely where teachers regularly engage in encounters and experimentation, thereby maintaining an ongoing opening to becomings of passage. They seek these between-time moments through the intercession or mediation of pedagogy, of the dance of teaching along that fine edge between chaos and unity. Teachers (many, if not all) indeed seek an expression of "passion" in an attempt to help others, students, believe in the world, not only by making fools laugh, or cry, or simply respond, and thereby do damage to stupidity, but also by bringing forth the violence of an image of thought. Teachers certainly have no guarantees in the process, and futility is often a rule, but the exception or the hope of such is the goal for which all teachers strive, that is, the often faint but very real and sometimes even actual between-moment of thought. As Karen Houle has put it, this work is "a register of the capacity to move and to be moved. . . . This is a task of putting students up against impossibility in order to make [the task] vital" (2005, 95–96). The struggle occurs between the personal, that is, the contingent mechanics and encounters of a course, a lesson, and students' responses (or non-responses) with the material, and the impersonal, the accretion of reals and possibles rendered actual, of between-moments in which a student just might exert a glimmer of *puissance* (power of action) and exceed his, her, and our own limits, a moment of learning that is mutual. This work is the micropolitics of *a* life, "non-stupid, non-automatic, non-habitual response," tending toward "an expanded multiplied capacity to be summoned, and an expanded capacity to respond" (Houle 2005, 96). And although the image of thought as intensity, as violence, is not necessarily amicable, teachers are no less able, through the intercession of pedagogy, to orient students toward more familiar and friendly frames of reference.

The review of a final pair of Deleuze's texts allows me to bring together the

different strands of the folds of friendship developed in the previous chapters. Let me note first that in describing his book on Foucault as not corresponding to history of philosophy, but rather as "something I wanted to do with him, with the idea I have of him and my admiration for him," Deleuze says that "if there was any poetry in the book, one might see it as what poets call a *tombeau*" (*N* 150). As I indicated in chapter 6, Deleuze considered Foucault's *Archaeology of Knowledge* to be less a methodology than a poem of his early works, thus joining philosophy and poetry, to which Deleuze himself added the poetic finale I have noted, complete with the "diagram of Foucault." As noted in the introduction, this exercise of the *tombeau* designates a poetic elegy, another form of which is the essay in praise of a fellow thinker like Derrida's about Deleuze considered in chapter 4, and also Blanchot's about Foucault.[27] And Deleuze was the posthumous recipient of several *tombeaux*, some already noted in chapter 4, but also the volume organized by Yannick Beaubatie that celebrated Deleuze's life within the context of his cultural identification with the area of France called *Le Limousin*, where he and his wife Fanny spent much of their time away from Paris in the country home that she inherited from her father. Another memorial to Deleuze has been developed by the French government's *Association pour la diffusion de la pensée française* (Association of the Transmission of French Thought) in cooperation with the Ministry of Foreign Affairs: a booklet and posters available for colloquia, presenting images of Deleuze and thematic citations from his works. More recently, on the occasion of the ten-year anniversary of Deleuze's death, the Centre Pompidou held a day-long colloquium and simultaneously published a collection of family pictures, *Deleuze, Un Album*.

Clearly, all of these very sincere and well-meant enterprises would have, at the very least, embarrassed Deleuze, whose sole wish was to become imperceptible, or at most, to be remembered by concepts he developed that might proliferate like rhizomes. However, while he professed to choose the *tombeau* as a means of praise for his friend Foucault, we have seen that his practice of this poetic form exceeds mere praise in order to pursue the image of thought incited by the work of said friend. In like manner, if much more briefly, Deleuze also composed two tributes to his lifelong friend and colleague at the University of Vincennes, François Châtelet. First, in a brief text published in 1985 in *Libération*, then in a thin book, *Périclès et Verdi* (11 paragraphs in length, with ample citations from Châtelet), are found indices of one particular life that transformed it into the traits of *a* life. In the *Libération* article, Deleuze first takes Châtelet's final words to him—"my illness is

too tough to manage"—as a sign of his friend's talent in organizing and managing collaborative projects. But then, Deleuze notes the mysterious "breaks" in Châtelet's intellectual trajectory, the nature of which only appeared years later—a break with his early devotion to formal logic in order to work in the domain of the philosophy of history; his adhesion to the Communist Party, then his break with it, as did so many other thinkers and writers; his movement beyond philosophy of history to political philosophy, "a critique of logos and of historical or political rationality" (*TR* 266). There was yet another break, one suggesting "something mysterious about François," the publication of a rather unnoticed novel in 1975, *Les Années de démolition* (The Demolition Years), that Deleuze compares to Fitzgerald's writing and also connects "with Blanchot's themes on thought and fatigue, . . . a commentary on the relationships between life and self-destruction" (*TR* 266). Yet these breaks only reveal one aspect of Châtelet's contributions because Deleuze returns to the phrase with which he opened this essay (and ended his relations with Châtelet), describing him as "an excellent producer in the cinematic sense of the word, . . . a great negotiator in combination with his keen political sense" (*TR* 267). These traits resulted in Châtelet's directing many collaborative projects and in leading (and holding together) the Philosophy Department at Vincennes (Paris VIII), to which Deleuze adds the significant praise of Châtelet as "a great pedagogue" (*TR* 267). Finally, this work of an individual life led beyond the man into a lasting contribution as "producer-creator," "to lead the critique of political reason, . . . [that] was inseparable from the collective work for a vast political vocabulary, a vocabulary of political institutions"—"a creator . . . an illustrious professor . . . a creator who creates with production and management" (*TR* 268). Thus, for Deleuze, this skill in "production and management" constitutes an in-between zone of admiration, at once personal praise and also recognition of how individual effort can transform the collectivity.

Three years later, Deleuze found another way to render this particular life into something more intimate, and at the same time to extend beyond the personal, beyond the *tombeau*, toward the impersonal. For *Périclès et Verdi* allows Châtelet's own words to ring forth harmoniously, given the importance that music played in his life. Indeed, Deleuze's doubt expressed to Parnet (in "O as in Opera") that Châtelet worked while listening to music finds an explanation in this small book, as Deleuze insists that for Châtelet, music was an activity in itself, not background noise, that is, a mode of creativity, a production of thought, tending toward *a* life. As Deleuze explains it, Châtelet recognized that music, on one hand, "delivers to us neither time nor the

eternal, but produced movement," and, on the other hand, "affirmed neither the lived experience [*le vécu*], nor the concept, but constituted the act of responsive Reason [*Raison sensible*]" (*PV* 24–25; my translation). In this perspective, Châtelet was most attracted to Mozart, to Italian opera, and above all, "the opera by Verdi on Périclès. Music seemed to him the most extraordinary decision, always reclaimed [*reprise*], always to be reclaimed" (25). And having started this text by recalling the kind of rationalism and responsive reason that Châtelet's philosophical writings developed, Deleuze ends by linking Châtelet's writing on music not just to his philosophical work, but to the singularities that compose and sing *a* life: "Without soul and without transcendence, music is man's most reasonable activity, material and relational. Music creates movement and causes us to move. It assures our vicinity [*voisinage*] and peoples it with singularities. It reminds us that reason's function is not to represent, but to actualize powers of action [*puissance*], that is, to introduce human relations into (sonorous) matter. This is the very definition of opera. It is also through music that we can finally understand the unity of the two words, 'historical materialism' " (26).

Deleuze brings together—indeed, folds into his friendship with Châtelet—the very elements that make up *a* life—creation, pedagogy of the concept, and the written word—as the authors' thoughts—Deleuze's and Châtelet's—extend beyond them into their writings as works remaining not as frozen monuments and *tombeaux*, but as living resonances. Whatever may be the weariness and apparent distress to which friendship seems to succumb, these resonances constitute so many becomings between which thinkers may act as they are enveloped in thought and in many unforeseen, often violent, yet ever-renewing folds. As I suggested in the preface and have demonstrated throughout this study, the comic art of friendship, for Deleuze, consists in pursuing active and dynamic relationships, ones that admit affirmation as well as dissent, compassion as well as rivalry, laughter as well as the serious possibility of disturbing, yet creative encounters.

To maintain these explicit links to friendship, I evoke Greg Seigworth's pertinent description of locating the plane of immanence as "not unlike discovering the intricate weave and meshing of a whole fabric of cloth, constantly moving, folding and curling back upon itself even as it stretches beyond and below the horizon of the social field" (2005, 168). As Deleuze insists in "Immanence: A Life . . . ," and Seigworth clearly translates, the plane of immanence—and indeed, what teachers seek in teaching—is "always there, always to be made, never still, . . . affectionately yours, and through it, the *whole*

of the universe" (2005, 168–69). Or from a complementary perspective, on Deleuze's comment about the painter's battle on canvas with painterly givens, Jennifer Slack rightly notes that "an entire battle takes place in life between the philosopher in each of us and the givens with which we live," leading us (one would hope) to the new logics of sensation that could yield "new ways to live" (2005, 140).

These words help me conclude this study with a return to laughter, to the hilarity of Deleuze's inevitably personalizing engagement with Parnet's queries. For actual laughter complements the philosophical necessity to make fools laugh and, more importantly, to do damage to stupidity—in short, to negotiate personal and impersonal as an ongoing experimentation of life. In turn, through this necessity, we tend toward a vitalism of life liberated, if only momentarily, from the strictures of the shame of being a man in successive in-between moments—laughter as bursts of "eternal resistances," as movements in the myriad folds of thought and friendship.

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Notes

Preface

1. Gerhard Richter (1997) precedes me in employing the expression "folds of friendship" to discuss works by Siegfried Kracauer.

2. I have had an opportunity to prepare a complete translation of the eight-hour interview, the publication of which has been prevented by Deleuze's conditions. In its place, I have prepared a summary of the exchange that is available online at www.langlab.wayne.edu/CStivale/D-G/ABCs.html. I have been grateful to readers of this summary for suggestions on improving it, and I continue to refine the text in light of comments I receive.

3. Deleuze develops his reflections on Plato at different moments of *L'Abécédaire* (e.g., in "C as in Culture," "F as in Fidelity," "H as in History of Philosophy," and "I as in Idea") and with Guattari in *What Is Philosophy?* (4–5, 9, 107–10). See also *Difference and Repetition* (59–69) and *Logic of Sense* (127–33 and 253–66).

4. See Claude Jaeglé's exercise in viewing the "perceived vocalization" of Deleuze in *L'Abécédaire* (2005, 63–76).

Introduction. Millennial Deleuze, or Beyond the Tombeau

1. As Proust expressed it, "Friendship . . . is a simulacrum, since, for whatever moral reasons he may do it, the artist who gives up an hour of work for an hour of conversation with a friend knows that he is sacrificing an hour of reality for something that does not exist" (1993, 268).

2. I return to this text in chapter 4, and also to Deleuze and Guattari's reference here to Blanchot's re-introduction of friendship into philosophy and to Dionys Mascolo for a contemporary understanding of this term (*WIP* 5, 107).

3. In his earlier *Dialogues* with Claire Parnet, Deleuze asks a fundamental question in this regard: "Between the cries of physical pain and the songs of metaphysical suffering, how is one to trace out one's narrow, Stoical way, which consists in being worthy of what happens, extracting something gay and loving in what occurs, a glimmer of light, an encounter, an event, a speed, a becoming?" (*D* 66; translation modified). In a later essay, "Bartleby; or, The Formula," Deleuze reflects on "the community of men," and although he seems in sympathy

with much that he describes in these passages—for example, the need for "a new community, whose members are capable of trust or 'confidence,' that is, of a belief in themselves, in the world, and in becoming" (*ECC* 89)—his reflection unfolds carefully within the framework of American pragmatism and works by Melville and D. H. Lawrence. Of course, the importance of encounters for becoming joyful and for increasing active affections is part of Deleuze's analysis of Spinoza; see *Expression in Philosophy: Spinoza* (282–84), as well as Hardt's analysis (1993, 97–100, 117–19); for their importance for the creation of thought, see *Difference and Repetition* (144–45).

4. For other readings of Deleuze's perspectives on friendship, see Bruno Paradis (1998), Maaike Bleeker (2001, 59–60), Simon O'Sullivan (2004), and Irving Goh (forthcoming). See also Richard Pinhas's wonderful evocation of his friendship with Deleuze in *Les Larmes de Nietzsche* (2001, 17–60).

5. David Lapoujade, editor of *Two Regimes of Madness,* indicates: "The poem in question is probably a poem by Eichendorff used in Schuman's Zwielicht lied," quoted by Deleuze and Guattari in *A Thousand Plateaus* (*TR* 398; ATP 550 n. 47).

6. See also *Dialogues* for Deleuze's reflections on this background (*D* 12–19).

7. One might well construe buggery and the engendering of a monstrous child as hardly part of a practice of friendship, but as I will argue below, this intellectual intimacy corresponds to the complex traits of the encounter (*rencontre*), at once violent and productive, to which Deleuze attributes great importance in the creative process.

8. On love in Deleuze and Derrida's thought, see Protevi (2003).

9. Most recently, Stéphane Nadaud has provided an overview of their collaboration in his introduction to a text attributed to Guattari, *The Anti-Oedipus Papers* (2006, 11–22).

10. For an insightful reflection on solipsism and community in Deleuze's thought and ethics, see Arnott (2001). I should note that Guattari presents a somewhat different, rather negative perspective on the collaboration with Deleuze in the diaries he kept before and after the publication of *Anti-Oedipus* in *The Anti-Oedipus Papers.* The collaboration, on one hand, placed him in an awkward position in relation to Lacan, about whom he describes an apologetic explanatory session regarding *Anti-Oedipus* (Guattari 2006, 344–45) shortly before its publication. On the other hand, after the publication, Guattari expressed considerable discomfort for Deleuze's having "dragged [him] into this mess" (351); for becoming "overcoded by *Anti-Oedipus,*" that is, having to "be accountable" for it (400); and for no longer "recogniz[ing] [him]self in the A.O." (404). Guattari admonishes himself here: "Dare to be an asshole. It's so hard being strapped onto Gilles! Be stupid in my own way. . . . Digest the A.O. Liberate myself from it. It's the necessary precondition for writing the rest" (404).

11. Published in Germany, first on a daily basis in the *Frankfurter Algemeine Zeitung,* then as a book, the German version was followed by a French translation in Belgium.

12. Formally, the authors play with the sequence of dialogues and frames by nearly always repeating the same illustration in the same location frame in each sequence, with minor exceptions that gradually add nuances to the same illustrations and thereby create formal differences through repetitions. Substantively, the narrative unfolds as repeated crossings of the river of death, yet with growing debate between the philosopher and Charon the boatman, who receives the same copy of *Difference and Repetition* during the first four crossings, proceeds to read it (the book appears on the table in his cabin in frame 4 of sequences 2, 3, and 4), and then, in each conversation with Deleuze, poses more objections to the philosopher's arguments. As he then rejects the fifth offer of Deleuze's book, the boatman says, "Your eternity has nothing to do with repetition. I am your eternity. . . . I am the end. . . . Eternity is the end. . . . The end and the exit" (tom Dieck and Balzer 1997, frames 25–28, p. 47), words interrupted by the now familiar, friendly greeting, "Salut, Deleuze!" As I have already noted, Deleuze has the final word, but he does so in order to complete the request (from sequence 1) for a last statement: "Even if we wanted it to be so, death and difference do not go together" (frames 32–33, p. 48).

13. Yet the comic book's depiction of Deleuze is not without some gentle malice as the philosopher all too eagerly promotes his work and then expounds his philosophy, punctuating several statements with the professorial query "You understand?"

14. For example, "Lacan already wrote something, but the letter was purloined" (3–31), "It's good that you are back, Deleuze . . . Foucault was about to read a little poem about the 'I' (a recitation of words from *The Order of Things* "like a face of sand at the edge of the sea [man will disappear])" (4–37), and "Barthes is showing us pictures of his mother" (5–48). In an interview available online, Martin tom Dieck responds to the criticism that his depiction of these celebrated philosophers was too caricatural: "The question of knowing whether or not I simplified Deleuze's character hardly interests me. I took him not as a philosopher, but because he had a funny side as a human being [with his glasses and long fingernails], an aspect that I used quite well in the drawings." Curiously, in his collection of remembrances and occasional texts entitled *Célébrations* (2000), Michel Tournier anticipates tom Dieck's depiction rather precisely: "These are snapshots from our youth, which is falling away in great chunks each year with the death of this one, that one, or a third. Evelyne [Rey, sister of Claude and Jacques Lanzmann], Michel Foucault, François Châtelet, Karl Flinker, Gilles Deleuze, I can see you all gathered on the other side of the river, talking to each other, but without me. I know you are expecting me. Be patient, old friends, I'll soon be there!" (Tournier 2000, 425; in Bryden 2001, 204).

15. This second illustrated volume has five episodes, "The Return of Deleuze" 1 and 2, "Adventures of the Incredible Orpheus" 1 and 2, and "New Adventures of the Incredible Orpheus."

16. In this sense, Deleuze followed closely the strong sense of the encounter given to it by Blanchot: "The encounter: what comes without advent, what approaches face-on, and nonetheless always by surprise. . . . Even at the innermost

heart of interiority, it is always irruption of the outside, exteriority shaking everything. The encounter pierces the world, pierces the self. . . . The encounter therefore designates a new relation because at the point of coincidence—which is not a point but a divergence—it is non-coincidence that intervenes (that affirms itself in the inter-vening [*l'inter-venue*])" (Blanchot 1993, 414–15).

17. While other readers before me have developed the relationship between Mallarmé's poetics and Deleuze's philosophy (notably, Arnaud Villani in *Tombeau,* ed. Beaubatie; and Jean-Luc Nancy and Haraldo de Campos in *Vie philosophique*), none have addressed how this intersection relates to friendship, or how this intersection deploys poetic forms that include the *tombeau,* among others. On the important fourfold role of the *pli*—perplication, complication, implication, and explication—in addressing "the Idea as the first principle of the theory of problems," see *Difference and Repetition* (280–81).

18. Tracing the short period of 1972–90, *Negotiations* includes different published letters (e.g., to Michel Cressole, Serge Daney, and Réda Bensmaïa); interviews (alone and with Guattari) on topics ranging from *Anti-Oedipus* to "control societies" (with Toni Negri); and a few occasional pieces on cinema and politics. The first of the two more recent volumes, *Desert Islands,* is most striking for the texts from Deleuze's early career (1953–74) that are book reviews and prefaces. Not only does he pay homage to the creative strength of literary authors such as Raymond Roussel, Jarry, and *série noire* (detective novel) writers, but he also provides substantive commentary and support of contemporaries such as Jean Hyppolite, Gilbert Simondon, Michel Foucault, Kostas Axelos, Hélène Cixous, and Guy Hocquenghem. As for the second volume, *Two Regimes of Madness,* Deleuze's texts from 1975–95, see my discussion in chapter 5.

19. Gandillac returns the homage to Deleuze in the *tombeau* volume dedicated to Deleuze (Beaubatie 2000, 29–33). I should note that in the volume of "mélanges" dedicated to Gandillac is a reminiscence by Michel Tournier of "a philosophy class during the occupation" at the Lycée Pasteur in 1941, attended by Tournier and taught by Gandillac (Cazenave and Lyotard 1985, 51–54). For an early reflection (1946) by Deleuze on friendship contemporary with Gandillac's, see Deleuze (2003b).

20. I should also mention Jacqueline Duhême's loving tribute to Deleuze's writing, *L'Oiseau philosophe,* in which she illustrates and, in fact, illuminates different citations from *Dialogues* and *What Is Philosophy?* Deleuze commented that in this "marvelous invention," the use of "very short and apparently difficult texts" is complemented by "drawings able to confer on them both a rigorous clarity and tenderness" (cited in Duhême 1997, 5–6; my translation).

Chapter 1. From Zigzag to Affect, and Back

1. I return to the importance of the Michaux and Melville references in chapter 6 on "Foucault's Folds."

2. Although one might well object that Deleuze seems entirely too glib and dismissive regarding communication, these remarks arise in the context of his (and Guattari's) general defense of philosophy in contrast to "universals of communication that would provide rules for an imaginary mastery of the markets and the media (intersubjective idealism)" (*WIP* 7; see also 49–50).

3. These perspectives correspond to the conjunction that occurred in a panel on Deleuze and Creativity presented at the University of Florida (in April 2005) in collaboration with Felicity Colman and Hélène Frichot, and these phrases develop this line within their own fold of friendship among *intercesseurs.* See also Colman 2005 on key concepts for Deleuze and cinema, and Frichot 2006 on the spaces of architecture.

4. Deleuze developed these reflections on having an idea in cinema and on Minelli in a public lecture entitled "What Is the Creative Act?" given in 1987 at the FEMIS film school and included on the DVD of *L'Abécédaire.* See *Two Regimes of Madness* (2006), 312–24.

Chapter 2. The Folds of Pedagogy and Friendship

1. Recent efforts by archivists and translators to make available the transcripts of Deleuze's seminars—on the Web Deleuze site as well as at the Paris *Fonds documentaires Deleuze*—provide ample textual evidence of the pedagogical nuances and ethical stances to be gleaned from this form of exchange (see the Fonds documentaires and Web Deleuze links in References). See also Frédéric Astier's edition, *Les Cours enregistrés de Gilles Deleuze, 1979–1987.*

2. Deleuze and Guattari use the phrase "pedagogy of the concept" in the introduction to *What Is Philosophy?* (12). I adopt the formulation "practical pedagogy," following Deleuze's development of Spinoza's thought in *Spinoza: Practical Philosophy* (1988). Deleuze develops his reflections of learning or apprenticeship for thinking in *Difference and Repetition* (153–67). See also Ian Buchanan (notably, *Deleuzism: A Metacommentary* [2000] and "Practical Deleuzism and Postmodern Space" [2006]) for a more prescriptive and, presumably, "more useful" sense of "practical" (2006, 148). For a cogent and complementary view of Deleuze's reflections on learning, teaching, and pedagogy of the image, see Ronald Bogue's *Deleuze's Way* (chap. 4). On friendship and pedagogy, see Stivale, *Two-Fold Thought* (235–50); on the pedagogy of affect, see Albrecht-Crane and Slack (2003).

3. I return to such intersections not only in other excerpts from *L'Abécédaire* but also in chapter 5, on the initial exchange between Deleuze and Parnet in *Dialogues.*

4. On Foucault's use of the expression "care of the self" (*le souci de soi),* see *The History of Sexuality: The Care of the Self* (1988), especially the section entitled "The Cultivation of the Self." See also "On the Genealogy of Ethics: An Overview of a Work in Progress" (*Essential Works* 1997, 1:253–80).

5. The topic is developed by Ronald Bogue in an essay entitled (coincidentally) "Deleuze's Style" (2004, 9–26). My only qualification with Bogue's comments is that he limits "style" to Deleuze's written works, whereas I also include the oral style from the published interviews and the few audio and video interviews available.

6. Through the translation of many of these seminars on the Web Deleuze site and in the Astier volume of Deleuze's recorded seminars, one can compare these expansive exchanges with the tightened, indeed, restrained transformation into Deleuze's published works. Consult also the CDs of Deleuze's lectures on Spinoza and Leibniz, commercially available from Gallimard (see References), which reveal the progression of his thought, their looping back in order better to surge forward.

7. See also Deleuze's notes on Van Gogh and Gauguin in *Francis Bacon: The Logic of Sensation* (2003), 112–15 and 165–66.

8. For a complementary consideration of becoming, see Sotirin (2005).

9. See Deleuze's reflections on the "turning point" in drug use (*TR* 153) and, with Guattari, on the destructive flows induced by drugs (*ATP* 284–85).

10. Christa Albrecht-Crane and Jennifer Slack also address fully the Spinozan theme of "what affects is a body capable," especially in terms of the classroom (2003, 192–200). Deleuze insists that when Spinoza "invites us to take the body as a model . . . , it is a matter of showing that the body surpasses the knowledge that we have of it, *and that thought likewise surpasses the consciousness that we have of it.* . . . One seeks to acquire a knowledge of the powers of the body in order to discover, *in a parallel fashion,* the powers of the mind that elude consciousness, and thus to be able to *compare* the powers. In short, the model of the body, according to Spinoza, does not imply any devaluation of thought in relation to extension, but, much more important, a devaluation of consciousness in relation to thought: a discovery of the unconscious, of an *unconscious of thought* just as profound as *the unknown of the body*" (*SPP* 18–19; emphasis in original).

11. On Deleuze's conception of the course, and the dual understanding of concepts—both philosophical and nonphilosophical—see his interview with Raymond Bellour and François Ewald, published in *Magazine littéraire* at approximately the same time (fall 1988) that the *Abécédaire* interviews began (*N* 139–40). See also his 1979 defense of the original curriculum at the University of Vincennes (*TR* 166–68). On mythifications as well as the kinds of voice that Deleuze employed in his lessons, see Claude Jaeglé's description of Deleuze's seminar (2005, esp. 63–76).

12. "To Have Done with Judgment" is the title of an essay in *Essays Critical and Clinical* (126–35), an evocation of Artaud's 1947 radio play, *To Have Done With the Judgment of God* (1976, 555–71).

13. Deleuze deplores literary as well as philosophical schools in his text "On the New Philosophers" (*TR* 139–47).

14. On the force of creative solitude, see Deleuze's reflections on Godard in

Cahiers du cinema (*N* 37–38). See also Bogue (2007, 53–67) on Godard and "pedagogy of the image." Rosalyn Diprose raises a useful objection to the production of concepts "described as a solitary affair where the philosopher, or his or her conceptual persona, in his or her own isolation, seems to be the only friend the concept has." Diprose suggests that "the creation of concepts has more to do with the philosopher's social constitution in relation to others within a plane of immanence than Deleuze and Guattari allow" (2002, 131).

15. Albrecht-Crane and Slack (2003) very astutely emphasize the importance of what Deleuze and Guattari call "the great Disgust," the movement of a line of flight toward destruction and death.

Chapter 3. The Literary, Signs of Style, and Friendship

1. Deleuze's early work, *Marcel Proust et les signes* (1964), was subsequently retitled *Proust et les signes* and was republished three times in augmented editions (1970, 1971, 1976). The most recent edition in translation (2000) provides the complete augmented volume in two parts: I. The Signs (the original seven chapters of the first edition plus an added conclusion, "The Image of Thought"); II. The Literary Machine (five added chapters and conclusion, "Presence and Function of Madness: the Spider," clearly a result of Deleuze's collaboration with Guattari). I have explored the literary element in Deleuze's works in *The Two-Fold Thought of Deleuze and Guattari.*

2. Two texts that directly address Deleuze and the literary are André Colombat, *Deleuze et la littérature* (1990) and Ronald Bogue, *Deleuze on Literature* (2003).

3. For an understanding of the critical and clinical perspective, I draw on the masterful essay that Daniel W. Smith presents as an introduction to the translation of Deleuze's final book, *Essays Critical and Clinical.* Smith carefully situates this title's focal terms by explaining that, for Deleuze, the term "critical" refers both to literary *criticism* and to "*critique* in the Kantian sense of the word" (*ECC* xxiv). Deleuze is particularly concerned with "the question that links literature and life, in both its ontological and ethical aspects, [as] the question of *health*" (xv), understood, not as robust or fragile physical health, but as literature linked "to its 'vitality,' that is, the 'tenor' of Life" (xvi). Thus, for Deleuze, authors and artists, like doctors and clinicians, are "symptomatologists" in a sense quite contrary to psychoanalytical readings. Rather than seeing writers and artists as possible or real patients and their works as clinical cases, Deleuze extracts clinical concepts from the works themselves (e.g., sadomasochism in his *Masochism: An Interpretation of Coldness and Cruelty*) and thus offers an alternative symptomatology. That is, he attempts to show how the clinical symptoms of *new modes of existence* (e.g. of sadism and masochism) are inseparable both from *literary style* and techniques (e.g., of Sade, of Masoch) and, in turn, from *political acts of resistance*

(xviii–xix). Thus, Deleuze's sense of the clinical, says Smith, concerns "the criteria according to which one assesses the potentialities of 'life' in a given work," that is, not "ascertaining the symptomatology of a particular *mode* of life, but of attaining the genetic level of the double power of Life as a process" (xxiv). On the critical and clinical as key concepts for Deleuze, see also Smith 2005.

4. In *What Is Philosophy?* Deleuze and Guattari return to the role of "communication" vis-à-vis philosophy (28–29), a point Deleuze had also made in *Negotiations* (136, 152–54).

5. For complementary perspectives on style and stutter, see Albrecht-Crane 2005.

6. Deleuze cites Roberto Rossellini, who, says Deleuze, "summed up quite completely" the "strange things" that are transforming literature into a "game show" in the manner of Bernard Pivot, former host of the literary variety show *Apostrophes,* then *Bouillon de culture:* "All art these days [says Rossellini] is becoming daily more infantile. Everyone has the crazy desire to become as childish as possible. Not naïve, but childish. . . . Art these days is either plaintive or cruel. There's nothing else around, either you complain or you commit some absolutely pointless act of petty cruelty." And Deleuze concludes in the same vein: "Cruelty and infantilism test the strength even of those who indulge them, and they force themselves even on those who try to evade them" (*N* 128–29).

7. A fourth essay in this same vein, ostensibly focusing on Melville, is "Bartleby; or The Formula" (*ECC* 68–90). See Buchanan (2000, 93–116), for an insightful juxtaposition of this essay with the Deleuze-Guattarian problematic of "becoming-woman."

8. On Primo Levi, see Deleuze, *Negotiations* (172) and Deleuze and Guattari, *What Is Philosophy?* (106–7), where they refer to Levi's *The Drowned and the Saved.* I return to Deleuze's comments on Levi in the final section of this chapter and in chapter 7.

9. Deleuze attributes to Foucault these insights on Péguy's style in a 1986 interview published originally in English (*TR* 281).

10. Deleuze's comments on Kerouac and Céline recall his reflections on Foucault in *Pourparlers:* "Foucault also belongs to this tradition [of stylists, since] he is a great stylist. Concepts take on with him a rhythmic quality, or, as in the strange dialogues with himself with which he closes some of his books, a contrapuntal one. His syntax accumulates the mirroring and scintillations of the visible but also twists like a whip, folding up and unfolding, or cracking to the rhythm of its utterances. And then, in his last books, the style tends toward a kind of calm, seeking an ever more austere, an ever purer line" (*N* 100–101). Deleuze also makes some quite remarkable statements about the manifestations of style in tennis, both in *Negotiations* (131–33), and in *L'Abécédaire,* "T as in Tennis."

11. Blanchot's text refers to the two aspects of death, "one personal, concerning the I or the ego . . . the other strangely impersonal, with no relations to 'me.' . . . It is apparent that even suicide does not make them coincide with one another or

become equivalent" (*DR* 112–13; Blanchot 1992, 153–55, and 100–107). I return to Deleuze's "Immanence: A Life" in discussing the relationship between friendship and the impersonal in chapter 7.

Chapter 4. The Folds of Friendship

1. Published first in the issue of *Libération* that also included tributes to Deleuze by Alain Badiou, Jean-Luc Nancy, Jean-François Lyotard, Giorgio Agamben, and Jean-Pierre Faye, this tribute was first available online and then translated by Leonard Lawler for publication in *Philosophy Today.* This translation, with changes, is reprinted in Derrida's *The Work of Mourning* (2001, 192–95).

2. Kaufman nicely describes Deleuze and Blanchot's relations as "non-adjacent," (2001, 8), that is, with contact only through the intermediary of Foucault (who himself maintained a highly impersonal relationship with Blanchot). Kaufman examines the missed connections between Blanchot and Foucault in chapter 3 of *The Delirium of Praise* (2001). Besides Kaufman's "Madness and Repetition" (1998b), see also the introduction to Kaufman and Heller (1998a). In *The Delirium of Praise* (48–49), Kaufman points to another figure of this "generation," Roland Barthes, who reflects on friendship in *Roland Barthes* (1994, 64–65), and to Réda Bensmaïa's consideration of Barthes on friendship (1987, 62–69).

3. Without wishing to dwell on anecdotal material, I should mention that Blanchot maintained deliberately distant relations with all of his contemporaries, leading James Miller to describe him as "one of France's most famous invisible men" (1993, 82). In the opening chapter of *Michel Foucault tel que je l'imagine* (Michel Foucault as I imagine him), Blanchot alludes to his paradoxical non-relations with Foucault (one conversation in Paris during the May 1968 events, a time during which Foucault apparently was outside France). According to Didier Eribon, "the sole dialogue [between Foucault and Blanchot] will therefore have been whatever circulated between them, from one article and one book to another" (1991, 80; my translation). That Foucault may have wanted to avoid meeting Blanchot (as Eribon speculates) as much as Blanchot sought to elude Foucault seems borne out by testimony gathered by James Miller from Foucault's friend, Daniel Defert: "In a touching homage to the faceless author, [Foucault] even turned down an invitation to meet Blanchot over dinner, remarking to Daniel Defert that he knew the writing and had no need to know the writer" (Miller 1993, 82).

4. Foucault could have corrected Watanabe on the citation itself, which seems to have mutated into a prediction about the twenty-first century. If the citation refers to any one century in particular, it is to the century in which *Difference and Repetition* and *The Logic of Sense* were published, that is, the books which Foucault was preparing to discuss as he wrote the sentence: "Un jour, peut-être, le siècle sera deleuzien" (One day, perhaps, the century will be Deleuzian) (1994, 2:76).

5. See Marks 1998, 109–10, for a succinct summary of this rupture, as well as lengthier explanations in Foucault's biographies by Eribon, Macey, and James Miller.

6. James Miller (1993, 297, and 429 n. 114) provides testimony by one source to the continued collaboration at a distance between Deleuze and Foucault.

7. The text entitled "Desire and Pleasure" is a case in point. This 1977 text consists of notes on the *History of Sexuality* 1 (1976) that Deleuze prepared for a letter delivered to Foucault by their mutual friend, François Ewald (*TR* 122–34).

8. See, in particular, *A Thousand Plateaus* (530–31 n. 39, and 536–37 n. 16).

9. André Colombat has admirably described Deleuze's "death as an event" and, more pertinently, the relationship of "death" to "the Outside" through Deleuze's reading of Blanchot (1990, 240–42). Blanchot published an essay devoted to Dionys Mascolo as *Pour l'amitié* (For Friendship), originally published as an introduction to Mascolo's *A la recherche d'un communisme de pensée.* As I noted in the introduction, Deleuze's correspondence with Mascolo is one of the few texts in which Deleuze discusses friendship directly (*TR* 327–32).

10. See also Deleuze's discussion in *Foucault* (1998, 86, 94–123), to which I return in chapter 6. See Kaufman's *Delirium of Praise* for additional analysis of the Blanchot, Foucault, and Deleuze intersection. I return to this threefold debt in chapter 7.

11. See, for example, Foucault's "On the Genealogy of Ethics: An Overview of a Work in Progress" (1997, 1:253–80; 1994, 4:383–411).

12. Foucault, introduction to *Anti-Oedipus*, xii–xiv; 1994, 3:133–36. Another text that conveys this sense of existence as a work of art is Foucault's discussion of homosexuality in the 1981 interview for the French review *Le Gai Pied,* entitled "Friendship as a Way of Life" (1997, 1:135–40; 1994, 4:163–67). Foucault insists that what disturbs society most in homosexuality is its presence as a "mode of life, more than the sexual act itself." This threat would entail the possibility of "affection, tenderness, friendship, fidelity, camaraderie, and companionship [between men], things that our rather sanitized society can't allow a place for without fearing the formation of new alliances and the tying together of unforeseen lines of force" (1997, 1:136; 1994, 4:164). What Foucault calls for here is a way of conceptualizing a homosexual "mode of life" in which the interest in friendship—which he defines as "the sum of everything through which people can give each other pleasure" (1997, 1:136; 1994, 4:164; translation modified)—might "yield intense relations not resembling those that are institutionalized . . . [as well as yield] a culture and an ethics" (1997, 1:138; 1994, 4:165).

13. See Miller 1993, 118–21, and Dosse 1997, 2:23–25.

14. Levi, cited in *What Is Philosophy?* (107 and 225 n. 17). See also *Negotiations* (172–73), and *L'Abécédaire,* "R as in Resistance." Deleuze refers to this geo-philosophical conception of philosophy in the 1991 final interview with Guattari, "We Invented the Ritornello" (*TR* 377–81).

15. Among other texts, Blanchot discusses weariness in relationship to friendship in the introductory pages of *The Infinite Conversation* (xix–xxi).

16. See also Boyne 1990 for a detailed and nuanced analysis of the Foucault-Derrida *différend.*

17. The only other evidence of a public encounter (at least that I have located) between Derrida and Deleuze was at the 1972 Cerisy Colloquium to which Derrida refers in his homage. Published in *Nietzsche Aujourd'hui,* their brief exchange occurs in the discussion following Pierre Klossowski's presentation (1973, 1:105–21). The discussion focuses on Klossowski's conception of parody and Derrida's insistence on two orders of parody that would challenge Klossowski's position as too simple. Deleuze seems to support Derrida's perspective by raising a practical example of "popular justice" but then extends his intervention to align Klossowski fully with the Nietzschean sense of "efficacious parody" (*parodie efficace*). In so doing, Deleuze reorients the discussion toward the issue of justice. Derrida challenges Deleuze on this turn (specifically, how Deleuze situates it in terms of model versus copy), but their exchange ends quickly as another interlocutor speaks (1:113–14). Deleuze's own contribution to this colloquium was entitled "Pensée nomade" (1:159–90), translated as "Nomad Thought" (*DI* 252–61).

18. Joughin explains these senses in a translator's note in *Negotiations* (198–99 n. 1).

19. Discussing old age, Deleuze says that his retirement consists of having been "let go" (*lachê*) and no longer burdened by society, so that what is really bothersome, indeed catastrophic, is when someone who thinks he still belongs to society asks him for an interview. Deleuze affirms that *L'Abécédaire* filming is different, since what they're doing belongs entirely to his dream of old age. But when someone seeks an interview, he says that he would like to ask if the person's feeling ok (*ça va pas, la tête?*), if the person isn't aware that Deleuze is old and society has let go of him ("M as in *Maladie* [Illness]").

20. This statement echoes Blanchot's reflection: "To remain present in the proximity of another who by dying removes himself definitively, to take upon myself another's death as the only death that concerns me, this is what puts me beside myself, this is the only separation that can open to me, in its very impossibility, the Openness of a community" (1988, 9).

21. See the volume edited by Paul Patton and John Protevi, *Between Deleuze and Derrida* (2003) for numerous intersections between these writers.

Chapter 5. Deleuze/Parnet in Dialogues

1. After *Anti-Oedipus,* Deleuze and Guattari published together *Kafka: Toward a Minor Literature* in 1975 as well as a revised edition of *Anti-Oedipus* and then, in 1976, *Rhizome: Introduction,* the initial version of plateau 1 of *A Thousand Plateaus.*

As for Parnet, close observation of the archival clips with which each tape and disc of *L'Abécédaire* opens shows Parnet sitting in the crowd of students, smoking then as she does throughout the interview in *L'Abécédaire.*

2. On friendship as thematics and practice among these writers and their contemporaries, see Kaufman 2001.

3. The recent publication of working notes from the *Anti-Oedipus* collaboration, *The Anti-Oedipus Papers,* would seem to call for detailed examination of Deleuze's work with Guattari as well. I limit my focus to *Dialogues,* on one hand, because the Deleuze-Parnet collaboration emulates the complementary collaboration subsequently in *L'Abécédaire* and, on the other hand, because *Dialogues* entails a productive *review* of concepts in contrast to the extensive *creation* of concepts occurring both in *Anti-Oedipus* and *A Thousand Plateaus.* Fortunately, Stéphane Nadaud provides a concise overview of Deleuze and Guattari's work together in the introduction to *The Anti-Oedipus Papers* (Nadaud 2006, 11–22). See also Maaike Bleeker's description of Deleuze and Guattari's collaboration, following Deleuze's comments, as an out-of-step "duet" (2001, 60–61).

4. These concepts traverse Deleuze's works, both with Guattari and on his own, and as I indicated in chapter 3, they are most clearly articulated for the literary domain in *Essays Critical and Clinical.*

5. The development of the "body without organs" concept between Deleuze and Guattari is demonstrated in *The Anti-Oedipus Papers* (44–45, 135–42, 176–87, 210–13, 368–71).

6. In contrast to the use of the term "function" in *What Is Philosophy?* where it is used to designate the object of science (117), function would seem to designate here the production of "sense" defined in *Logic of Sense,* "Eleventh Series on Nonsense," that Deleuze concludes by saying: "Today's task is to make the empty square circulate and to make pre-individual and nonpersonal singularities speak—in short, to produce sense" (*LS* 73). On scientific functions and the limitations of *What Is Philosophy?* see Stengers 2005.

7. These references correspond, respectively, to Deleuze's *Empiricism and Subjectivity* (on Hume), *Expressionism in Philosophy: Spinoza, Nietzsche and Philosophy,* and *Proust and Signs.* As for Foucault, two early essays on Foucault appeared in the journal *Critique*—issues 274 (1970) and 343 (1975)—that are republished as the first two chapters of *Foucault* (1986), respectively as "A New Archivist (*The Archeology of Knowledge*)" and "A New Cartographer (*Discipline and Punish*)," which I examine in chapter 6.

8. They specifically single out Maurice Sachs as a "pathetic case" (*D* 44), and Bataille, who "made the little secret the essence of literature" (*D* 47).

9. This pantheon includes "Thomas Hardy, Melville, Stevenson, Virginia Woolf, Thomas Wolfe, D. H. Lawrence, Fitzgerald, Miller, Kerouac" (*D* 36), and later Henry James (49), Lewis Carroll (49; see also Deleuze's *The Logic of Sense*), Castaneda (48) and Stephen Crane (64).

10. Writing in the first person singular, Deleuze clearly uses this argument to

respond to critics of *Anti-Oedipus:* "I hear the objection: with your puny sympathy you make use of lunatics, you sing the praises of madness, then you drop them, you only go so far. . . . This is not true. We are trying to extract from love all possession, all identification to become capable of loving. We are trying to extract from madness the life which it contains, while hating the lunatics who constantly kill life, turn it against itself. We are trying to extract from alcohol the life which it contains, without drinking: the great scene of drunkenness on pure water in Henry Miller" (*D* 53).

11. Without undertaking a parsing exercise, one notes overlaps in chapter 2 with Deleuze and Guattari's developments in *A Thousand Plateaus* on black holes and faciality (plateau 7), on the novella (plateau 8), on territories and expression (plateau 9), on the whole panorama of becomings explored serially in plateau 10, "Becoming-Intense, Becoming-Animal, Becoming-Imperceptible . . .", and in plateau 12, on the War-Machine.

12. See also plateau 10 (*ATP* 260–72, 298–300); examples in both texts are drawn from Woolf and Proust, Boulez and John Cage, and Hölderlin-Kleist-Nietzsche. On the "thisness" of the dance event in Cajun music, see Stivale, *Disenchanting Les Bons Temps* (2003), chapter 4.

13. Deleuze's wife Fanny receives an explicit "homage" for assisting with the example of the anorexic body in relation to assemblages of desire and enunciation, "specifically anorexic elegance, Fanny's trinity: Virginia Woolf, Murnau, Kay Kendall" (*D* 109–10). If there was any doubt about her contribution, Guattari's comments throughout *The Anti-Oedipus Papers* show the extent to which she helped develop specific concepts as well as the entire manuscript.

14. Besides to *Proust and Signs,* the references to Sacher-Masoch and Lewis Carroll correspond, respectively, to Deleuze's *Masochism: Coldness and Cruelty* and *The Logic of Sense.*

15. For example, the opening segment on different forms of segmentation (*D* 124–31) clearly will become plateau 8 on the "novella," with the analyses of Fitzgerald's "The Crack-Up" and Fleutieaux's "The Story of the Abyss and the Spyglass," supplemented by Henry James's "The Cage." Other overlaps lie in the different texts from which Deleuze and Guattari draw in *A Thousand Plateaus* and within the conceptual frameworks in which these texts are deployed.

16. In his introduction to *A Thousand Plateaus,* Massumi says: "How should *A Thousand Plateaus* be played? When you buy a record there are always cuts that leave you cold. You skip them. You don't approach a record as a closed book that you have to take or leave. Other cuts you may listen to over and over again. They follow you. You find yourself humming them under your breath as you go about your daily business. *A Thousand Plateaus* is conceived as an open system. It does not pretend to have the final word. The authors' hope, however, is that elements of it will stay with a certain number of its readers and will weave into the melody of their everyday lives" (*ATP* xiii–xiv).

17. In preparing to introduce the fundamental importance of mediators for

the creative process in *Negotiations,* Deleuze provides a number of examples that recall this cross-cutting practice, the most notable one drawn from Ilya Prigogine and Isabelle Stengers, "the baker's transformation," to which I referred in chapter 1 (*N* 124). Deleuze concludes: "Thus philosophy, art, and science come into relations of mutual resonance and exchange, but always for internal reasons. The way they impinge on one another depends on their own evolution. So in this sense we really have to see philosophy, art, and science as sorts of separate melodic lines in constant interplay with one another" (*N* 125).

18. As noted previously, Deleuze and Parnet concluded *L'Abécédaire* with the letter "Z as in Zigzag." *L'Abécédaire* picks up and extends many themes already introduced a decade earlier in *Dialogues,* most notably (and alphabetically): assemblages (*D* 51–54, 62–74, 132–34), critical and clinical (119–23), desire and *Anti-Oedipus* (89–91), desire and Freud (77–82), desire and haecceities (91–103), desire and semiotic regimes (103–19), friendship (8–11, 16–18), history of philosophy (13–16), ideas and "schools" of thought (23–28), joy-sadness (59–62), literature (36–76), psychoanalysis (77–89), speeds (30–33), territories and the State (135–47), and writing (43–51, 74–76).

19. For these letters, see *N* 68–69, 164–66; *TR* 201–2, 237–60, 327–32, 361–63. See also Jean-Clet Martin 1993, 7–9.

Chapter 6. Foucault's Folds

1. I should note that in *Two Regimes of Madness* (the translation of *Deux régimes de fous*), one essay is inexplicably omitted, "Grandeur de Yasser Arafat," but does appear in translation by Timothy Murphy in a 1998 issue of the journal *Discourse* (Deleuze 1998).

2. Deleuze distinguishes between important conversations—"a highly schizophrenic exercise between individuals with common resources and a taste for ellipses and short-hand expressions . . . [that] can give you ideas" (*TR* 380; translation modified)—and discussion, "a narcissistic exercise where everyone takes turns showing off" (380; translation modified).

3. On folds and folding in Deleuze's *Foucault,* see Conley 2005.

4. On the relations of history to thought and becoming in Foucault as read by Deleuze, see Sauvagnargues 2004.

5. My understanding of this section of *Foucault* has gained immeasurably from Jeffrey A. Bell's analysis (2006).

6. On the revolutionary diagram in Foucault's thought, see Deleuze's notes on Foucault in "Desire and Pleasure" (*TR* 133–34).

7. While discussing Foucault and prisons in 1986, Deleuze stated that "for [Foucault], thinking was always an experimental process up until death. In a way, he was a kind of a *seer.* And what he saw was actually intolerable" (*TR* 274). Furthermore, Deleuze spoke about Foucault's mode of making decisive statements,

and he then linked this mode to the importance of producing "new conditions for statements. 1968 produced new statements. They were a type of statement that no one had used before" (*TR* 278–79).

8. In their preface for the Italian edition of *A Thousand Plateaus,* Deleuze and Guattari state that "the reaction against [May] '68 has demonstrated all too clearly just how intact the Oedipus family remains, to this day imposing its sniveling regime on psychoanalysis, literature and thought. Indeed, Oedipus has become our albatross" (*TR* 309).

9. Besides the essay on the New Philosophers (*TR* 139–47), see also the final interview with Deleuze and Guattari, the 1991 "We Invented the Ritornello," where they return to the topics of socialism, capitalist globalization, and revolution (*TR* 377–81).

10. Although one must be cautious in making any comparisons between Leibniz and Spinoza, one can see certain intersections between the production of harmonious accords and the movement toward "beatitude" (see *EPS* 303–20). Granted, Deleuze elsewhere distances himself from the concept of pleasure because "pleasure seems to interrupt the immanent process of desire" and argues that "pleasure seems to be the one means for persons or subjects to orient themselves in a process that exceeds them" (*TR* 131). However, Deleuze understood that he and Foucault found common ground in "how life gives a possible status to the forces of resistance" (*TR* 132). Foucault conceived these forces, on one hand, in terms of power through the notion of the diagram "operating a micro-unification of small *dispositifs* [apparatuses]," and on the other hand, in terms of resistance, "the collective field of immanence, where assemblages are made at a given point in time and where they trace their lines of flight" (*TR* 132–33; translation modified).

Chapter 7. Deleuze's Laugh

1. This intersection is actually even more complex, as Deleuze indicates: "If I tried to situate this [culinary] taste in relation to things we've already discussed, it's a kind of trinity because one might say—all this is a bit too anecdotal—one might say that brains are God, that it's the Father; that marrow is the Son since it's linked to vertebrates that are little crabs. So the little vertebrate crabs are the Son, so the marrow is the Son, Jesus, and tongue is the Holy Spirit, which is the very force of the tongue/language (*langue*). Or, that could also go, but here I don't know. . . . It's the brain that is the concept, marrow is affect, and tongue, the percept. You really mustn't ask me why, it's just that I see that these trinities are very . . . [he does not complete the sentence]. So, that's what would make a fantastic meal for me" ("M as in *Maladie* [Illness]").

2. I say "ultimate concepts," not because they appeared late in Deleuze's works, but on the contrary, because Deleuze's vitalism and emphasis on the impersonal are fundamental for understanding his entire works, concepts that emerge quite

sharply in two specific later works, several of the essays collected in *Essays Critical and Clinical* (1993, translated in 1997), and "Immanence: A Life," his final published text in 1995 (published in Deleuze 2001 and in *Two Regimes of Madness,* 384–89, from which I cite). I should note that the impersonal finds development by Michael Hardt as regards "the 'impersonal Nietzsche' " for Deleuze (1993, 31) and by Rebecca Goldstein as regards Spinoza's philosophy as lived practice and as a vitalism (2006, 184–90).

3. The reference is to Nietzsche, *The Gay Science,* para. 343 (1974, 280). See Ronald Bogue's study of Deleuze's "transverse way" (2007, 7–15) for an understanding of belief in the world as part of Deleuze's immanent ethics, especially the ethics of duty to the other. From a different, yet complementary perspective, see James Williams's study (2005) of Deleuze's "transversal thought," that is, the encounters of his thought with the works of contemporary thinkers.

4. On Pascal, Deleuze says: "Choice . . . [concerns] the mode of existence of the one who chooses. This was already the sense of Pascal's wager: the problem was not that of choosing between the existence or non-existence of God, but between the mode of existence of the one who believes in God, and the mode of existence of the one who does not" (*C2* 177). As for Nietzsche, Deleuze discusses Pasolini's radical Catholicism and asks, "Has he not, like Nietzsche, torn belief from every faith in order to give it back to rigorous thought?" (*C2* 176).

5. From the perspective of laughter, let us recall that Bergson (1940, 1983) considered this physical effect and affect in a study entitled simply *Le Rire* (Laughter). The trinity that May studies has, of course, been considered by others, notably Michael Hardt (1993), who proposes a different order (Bergson, Nietzsche, Spinoza).

6. A study of these philosophical intersections is not my focus and has, in any event, been the subject of many critical analyses, notably by Ansell-Pearson (1999), Hardt (1993), Martin (1993), and Rajchman (2000), among others. See the essays in Stivale, *Gilles Deleuze: Key Concepts,* for a concise conceptual overview.

7. Providing yet another reason why the French love Jerry Lewis, Deleuze argues that Lewis's works reveal the emergence of a fourth age of burlesque and "outstrips" Bergson: "The comic is no longer something mechanical stuck on to something living, but movement of world carrying away and sucking up the living. . . . It is this wave, movement of world on which the character is placed as if in orbit, which will provoke the finest of Jerry Lewis's themes" (*C2* 66). On the French and Jerry Lewis, see also Gordon (2001).

8. Deleuze discusses the relation between wailing (*la plainte)* and powers of action (*puissances*) in "J as in Joy" in *L'Abécédaire.* At one point, Deleuze causes Parnet to burst out laughing when he says, reflecting on *la plainte* as a great poetic source, "If I hadn't been a philosopher and if I had been a woman, I would have wanted to be a wailer (*pleureuse*) . . . [Parnet laughs]. The wailer is marvelous because the complaint rises and it's an art."

9. Deleuze provides lengthy commentary on this section of *Zarathustra* in *Nietzsche and Philosophy* (164–71).

10. For Deleuze's understanding of Nietzsche's influence on Foucault, see the final reply in Deleuze's interview with Parnet in "A Portrait of Foucault" (*N* 116–18). I should note that the separation of Deleuze and Foucault in the 1970s occurred probably for political reasons related to their difference of opinion about the extent of support to be given to the Red Army Faction (see Marks 1998, 109–10). On their being "on the same side," see *Negotiations* 86.

11. Deleuze continues: "The idea was not to experiment on prisons but to take prison as a place where prisoners have a certain experience and that intellectuals, as Foucault saw them, should also think about. The GIP [Prison Information Group] almost had the beauty of one of Foucault's books" (*TR* 273).

12. The reference to this expression, *nuire à la bêtise,* is in *The Gay Science,* para. 328 (see *NP* 210 n. 30): "What is certain, however, is that [the ancient philosophers' sermon] deprived stupidity of its good conscience; these philosophers *harmed* stupidity" (Nietzsche 1974, 258).

13. In *L'Abécédaire, la bêtise*—stupidity—rears its head in every field of endeavor: literature conceived as "a tiny little private affair" ("C as in Culture"); the demands for "human rights" (*les droits de l'homme*) and revisionist historical views about revolution and May '68 ("G as in *Gauche* [Left]"); philosophy undertaken and understood as "talk" rather than as the creation of concepts ("H as in History of Philosophy"); philosophy conceived as extolling universals of communication, contemplation, and reflection ("U as in Universals"). See Avital Ronell for a broad study of this concept. Ronell affirms that one motivation for her study, *Stupidity,* was Deleuze's forceful views about the concept (2002, 32; see also 20–21). See Rajchman (2000, 9–10, and the chapter on "Thought" 32–47) for the relation of stupidity to the image of thought in Deleuze, and François Zourabichvili (1994, 22–47) for the relation of stupidity to the encounter, the sign, and affect. See also *Difference and Repetition* 150–53 for the relation of thought to stupidity.

14. Deleuze continues: "Great as they are, stupidity and baseness would be still greater if there did not remain some philosophy which always prevents them from going as far as they would wish, which forbids them respectively, if only through hearsay, from being as stupid and as base as each on its own would wish. They are forbidden certain excesses, but who would forbid this if not philosophy?" (*NP* 106; translation modified).

15. See also Jean Khalfa's study of the "impersonal consciousness" (1999), Juliette Simont's study of intensity and speed of the encounter in Deleuze's work (1999), and René Schérer's considerations of the impersonal in Deleuze (1998a and 1998b).

16. To mention haecceities and affective states compels us to recall the importance of Spinoza in Deleuze and Guattari's work, notably in plateau 10 of *A Thousand Plateaus.* Greg Seigworth has helped clarify the different senses of affect: "The key distinction for Spinoza [with the term "affection" is] between 'the state of a body as it affects or is affected by another body' (*affectio*) and 'a body's continuous, intensive variation (as increase-diminution) in its capacity for acting' (*affec-*

tus). As Deleuze and Guattari derive from this formulation of affect (as affectus), a dimension of subjectivity opens up—a lived intensity that is simultaneously neutral, or, impersonal (an intimate exteriority)"(2005, 162).

17. Deleuze opens the interview with laughter, evoking laughter from Parnet (visible in the mirror during the first segment of the interview) with his self-description as a sheet of paper, and he continues in an ironic vein: "So that [condition] lifts my spirits and comforts me immensely, and nearly in the state of pure spirit (*pur esprit*), I speak after my death, and we know well that a pure spirit finally can make tables turn. But we know as well that a pure spirit is not someone who gives answers that are either very profound or very intelligent" (*L'Abécédaire,* Introduction).

18. Some other topics in which Deleuze addresses personal matters under the guise of apparent impersonality are some of his political views (in "G as in *Gauche* [Left]"), poor health, medical care, and old age (in "M as in *Maladie* [Illness]"), reading preferences (in "L as in Literature"), teaching career (in "P as in Professor"), and early involvement in sports ("T as in Tennis"). In responding to personal queries from Raymond Bellour and François Ewald about the relation between his biography and bibliography, Deleuze starts his reply with "Academics' lives are seldom interesting" (*N* 137). He continues with comments on traveling and on the "eight-year hole in my life" in his early career (between his books on Hume and Nietzsche), concluding, "There are catalepsies, or a kind of sleepwalking through a number of years, in most lives. Maybe it's in these holes that movement takes place. Because the real question is how to make a move, how to get through the wall, so you don't keep banging your head against it" (138).

19. In fact, both the interviews in the Foucault section of *Negotiations* and the entirety of *Foucault* repeatedly show this discretion, including and especially what I have called the "diagram-poem" with which Deleuze's study of his friend's work ends.

20. The source of this family detail is the chronology of Deleuze's life written by Philippe Mengue in *Gilles Deleuze ou le système du multiple* (1994, 293).

21. See also how Deleuze presents his "dream of becoming imperceptible" in response to Michel Cressole's "letter from a harsh critic" (*N* 5; Cressole 1973).

22. Deleuze evokes Blanchot's reflections on death and the impersonal both in *Difference and Repetition* (112–13) and in *Logic of Sense* (151–52). See René Schérer (1998a) on the importance of Blanchot for the impersonal in Deleuze.

23. See Richard Rushton's reflections on the face (2002) with reference to the Dickens story. See also René Schérer (1998a, 1998b) and Irving Goh (forthcoming) on the impersonal as *homo tantum*.

24. See also Colebrook's reflection on "Deleuze and the Meaning of Life" (2006a).

25. While one always risks excluding notable examples in naming authors who attempt to strike and do damage to habit and molarity, the following names come to mind: Hakim Bey, *T.A.Z.;* Ronald Bogue's "Becoming Metal, Becom-

ing Death" in *Deleuze's Wake;* Nick Land, "Machinic Desire," "Making It With Death," "Meat (or How to Kill Oedipus in Cyberspace)"; Alphonso Lingis, *Foreign Bodies;* and Richard Pinhas, *Les Larmes de Nietzsche.* See especially Pinhas's introductory reflection on reading Deleuze's final essay "Immanence: A Life" and also on his weakening health during the final months of his life.

26. The strategies that Massumi suggests are: (1) "Stop the world": slowing (even stopping) speeds of the molar forces to elude capture (1992, 103–4); (2–3) "Cherish derelict spaces," "Study camouflage": using the "semiblindness of molar formations to political advantage" (104–5, 182); (4) "Sidle and stride": create moves of sidle, slippage, and straddle, i.e., transversality, better to occupy in shifty fashion a "place of invention," or "dynamic in-between" (106); and (5) "Come out": a process that is never complete, but always coming out of identity by embracing "greater transformational potential. . . . What is important is the process: desire for the future" (106).

27. Both sets of relations are discussed admirably by Eleanor Kaufman (2001, 37–61, 62–83).

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